VOGUE

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APRIL 1



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Vogue House, Hanover Square, London W.1.
Editor: Audrey Withers
Chairman: Harry W. Yoxall
Managing Director: Reginald A. F. Williams

FRENCH VOGUE
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Editor: Edmonde Charles-Roux
Ass't to Publisher: Henry Bertrand

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VOGUE

INCORPORATING VANITY FAIR

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APRIL 1, 1960

COVER

One of the worldliest cotton suits, in the worldliest of pinks, with a tailored excellence that stands up to tweeds. Of Swiss cotton, this suit has a hip-length jacket that forms a flawless line, faintly curved, with the narrow skirt. By Tiffeau & Busch; about $90. Eight-button white kidskin gloves by Fuchs. Both at Bonwit Teller. Suit, also at Julius Garfinckel; Frost Bros.; I. Magnin. Full flowering of sapphires, emeralds, and diamonds pinned sleeve-ward; earrings, leaves of gold, diamonds, and sapphires; both at Van Cleef & Arpels. Glow on the lips: Pink Sunshine by Max Factor; more about sun-colour lipsticks on page 142.



RAWLINGS

FASHIONS

111 Vogue's eye view: how many clothes does one woman need?
112 How many clothes . . . One Vogue fashion editor's 12-point plan
124 Balenciaga pink ideas in America
126 The pale-blue coat to wear with everything
127 Paris shapes in America—the little black dress
130 The colossal earring
131 The shadowy hat
132 Suit ideas filled in in triplicate
144 The Paisley situation—featherweight jersey for evening
146 The worldly cotton suit
156 Paris nightlights going on in America now
162 Vogue Patterns: flowers to pick by the yard
164 Fashion naturals U.S.A.: a new look at some bread-and-butter clothes
168 New lingerie colour: mauvey-pink

FEATURES • ARTICLES • PEOPLE

54 "You and the New Morality." By Lesley Blanch
72 "Beirut, Not What You Expect." By Mary Roblee Henry
122 "The Best of the Best": Quick Tastes of the New Books
134 "Four Jockeys." By Degas
135 People Are Talking About . . .
136 H.R.H. The Princess Margaret
137 Mr. Antony Armstrong-Jones
138 Antony Armstrong-Jones and His Work for Vogue
139 The Earl of Harewood with His Family
140 Sir Alec Guinness
141 James Thurber
154 "Japan, Its Byways and Their Ways." By Donald Keene
160 A Millionaire's Millionaire: Nubar Gulbenkian, drawn by Feliks Topolski
180 "How to Write a BTDSPYGF." By Ronald Deutsch

FASHIONS IN LIVING

82 The Frittata, Seven Ways. By Jon Stroup
172 A modern architect's own house: the Eero Saarinen house
186 For Loving Cooks

BEAUTY

142 Sun news: lipsticks on the beam
145 The new straight hair—its sum and substance
169 The case for the benefit bath

DEPARTMENTS

96 Vogue's Travelog
98 Shop Hound
105 Vogue's School and Camp Directory

Vol. 135, No. 7
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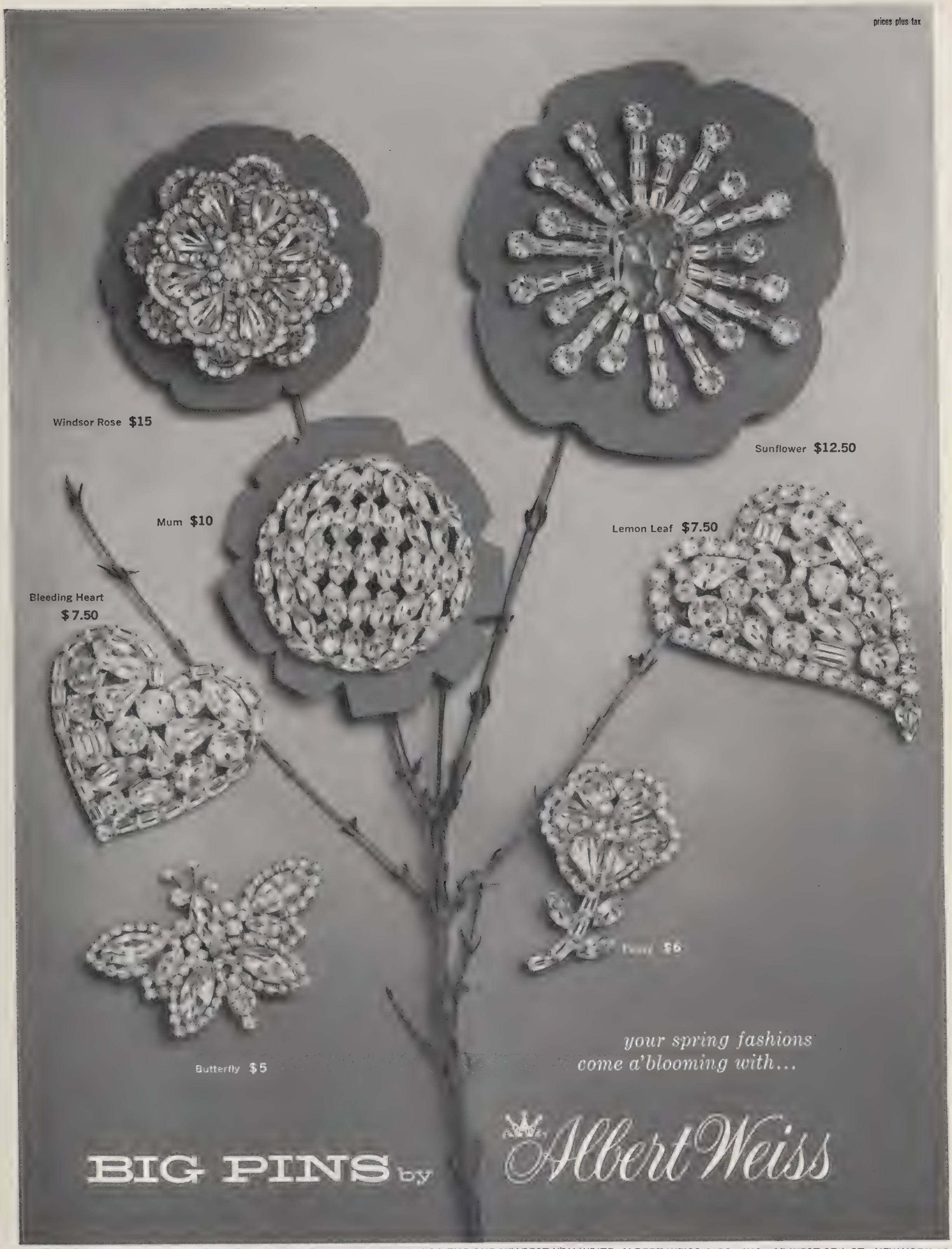
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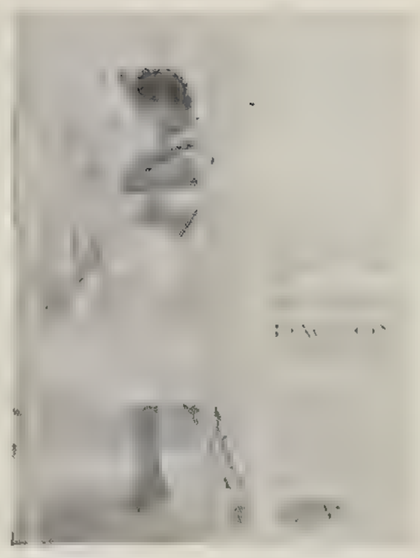
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Late-day dress, with coat colleague



The 1960 five-and-after look tends to costumes—for instance this three-quarters coat dropped straight as a plumb line over a matching dress. The match here is in black and the coat has bracelet-length sleeves, buttons with one big button. The undercoat story is a separates-looking dress: narrow skirt, top of white textured silk chiffon with cap sleeves; wide black belt. By Mr. Blackwell, of Chardon-Marché black silk alpaca; about $140. At Jay Thorpe; Haggarty's. Mr. John hat, a larger-than-life sailor of white rough straw with a very stiff brim.



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Birmingham, Ala. Loveman, Joseph & Loeb
Boston, Mass..... R. H. Stearns Co.
Brooklyn, N. Y.....Abraham & Straus
Buffalo, N. Y.....L. L. Berger, Inc.
Chicago, Ill.....Carson, Pirie Scott & Co.
Cincinnati, Ohio....The John Shillito Co.
Columbia, S. C.....Haltiwanger's
Columbus, Ohio.....The Union Co.
Coral Gables, Fla.....Dianne Shop
Dallas, Texas.....A. Harris & Co.
Denver, Colorado.....Neusteter's
Detroit, Mich.....J. L. Hudson Co.
Elmira, N. Y.....S. F. Iszard Co.
El Paso, Texas.....The White House
Evansville, Ind.....De Jong's Inc.
Glendale, Calif.....H. S. Webb & Co.
Hartford, Conn..... G. Fox & Co.
Honolulu, Hawaii..... Liberty House
Houston, Texas.....Sakowitz Bros.
Indianapolis, Ind....L. S. Ayres & Co. Inc.
Jackson, Mich.
Jacobson Stores of Michigan
Jacksonville, Fla.....Furchgott, Inc.
Kansas City, Mo.....Harzfeld's
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New Haven, Conn.
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Philadelphia, Pa.....The Blum Store
Pittsburgh, Pa.....Kaufmann's
Quincy, Mass.....Sheridan's Inc.
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Rockford, Ill.....D. J. Stewart & Co.
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Seattle, Wash.....Best's Apparel Inc.
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the
blended batiste of
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the lightest, coolest,
floatiest, frothiest,
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that ever was!

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Beautiful…
naturally beautiful

Foolproof…
you can't make a mistake

Streakproof…
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natural as a baby's complexion



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Hi-Fi Fluid is so delicate, so sheer it blends right into your own complexion. No one knows you're wearing make-up! No pile-up. No tell-tale edges —just sheer perfection every time. Eight complexion matched shades. *$1.75*

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J. Miller

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Satin de Lys® is 60% nylon, 25% dacron polyester and 15% silk. The natural fibre of silk gives this fabric its look and feel, plus the drip dry magic added by the synthetic wonder fibres.

A hug and a twirl of crisp cotton, accented with gingham checks. White with lilac or red. Black with red. Sizes 5-15. About $45. At Bonwit Teller, all stores; Neusteter's, Denver; Frost Bros., San Antonio; Jackson-Graves, Minneapolis.



M'A M'SELLE

by Betty Carol



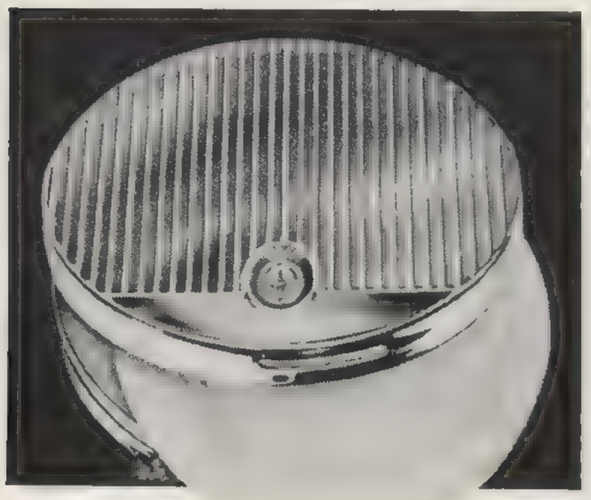
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French Flair

Complete compact make-up

Refillable golden metal case
12 flattering shades

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YOU AND THE NEW MORALITY

BY LESLEY BLANCH

EDITOR'S NOTE: *Lesley Blanch, a pretty woman with a wealth of opinions, a passion for research, and the kind of compulsion to keep writing that some people have to keep drinking, lives in Los Angeles with her husband, Romain Gary, who is both the French Consul General there and the author of such novels as* The Roots of Heaven, Lady L., *and* A European Education, *published in March. In May of 1954, Vogue published an excerpt from* The Wilder Shores of Love, *an exploration by Miss Blanch of the lives of several startlingly impassioned women. Her new book,* The Time of the Shariat: a Study in Excess. *an account of Russian colonial development to be published later this spring by Viking, is concerned, according to Miss Blanch, "less with women and love than with men and hate."*

Rapidly assuming the force of a religious movement, gripping all kinds and conditions of mankind, weight control is emerging as the new morality; fat, one of the deadlier sins. Although both doctors and fashion editors decry excess weight, neither health nor beauty accounts for the positively apostolic fervour with which diets are followed today.

The bathroom scales are a shrine to which believers turn daily. Converts are marked by the usual unctuous zeal. Doctors become father confessors to whom grievous sins are whispered ("a double chocolate malted-milk shake and two helpings of roast pork") and from whom absolution, in the form of harsh penances ("twenty carrots and a slice of lemon a day"), offers hope of redemption. (Before we go any further, let me state that I write as a heretic, about five feet five, turning the scales at one-hundred-and-thirty pounds, unrepentant.)

In this new faith, damnation by poundage is sure. The new sins of the table have that delicious aura of vice once surrounding *les liaisons dangereuses.* Keeping up with the Joneses now includes weighing-in with them. Confidences between friends are apt to prove accounts of orgies in ice-cream parlours, or of liberties taken with cream cakes, described in scabrous detail to the titillation of all concerned.

Every civilization has its own moral code, its own taboos, its special interpretation of sin. Some are polygamous, others cannibal. Some go naked; others, and

(Continued on page 60)

The Joyce Ann dress on the opposite page is available at these fine stores

ALABAMA
BIRMINGHAM ..... J. Blach & Sons

CALIFORNIA
LOS ANGELES ..... B'way Dept. Stores
OAKLAND ..... Capwell's
SAN DIEGO ..... Marston Co.
SAN FRANCISCO ..... Macy's

FLORIDA
JACKSONVILLE ..... Cohen Bros.
MIAMI ..... Jordan-Marsh
ST. PETERSBURG ..... Maas Bros.
TAMPA ..... Maas Bros.

GEORGIA
ATLANTA ..... Rich's

INDIANA
FT. WAYNE ..... Wolf & Dessauer
INDIANAPOLIS ..... L. S. Ayers

IOWA
DES MOINES ..... Younkers

KENTUCKY
LOUISVILLE ..... Stewart's

LOUISIANA
NEW ORLEANS ..... D. H. Holmes
AIRLINE ..... Goldring
GENTILY ..... Goldring
LAKE CHARLES ..... Goldring

MICHIGAN
DETROIT ..... Crowley-Milner
PORT HURON ..... Winkelman's

MASSACHUSETTS
BOSTON ..... Jordan-Marsh

MINNESOTA
MINNEAPOLIS ..... L. S. Donaldson
ST. PAUL ..... Dayton-Schuneman

MISSOURI
KANSAS CITY ..... Jones Store
ST. LOUIS ..... Stix, Baer, Fuller

NEBRASKA
OMAHA ..... J. L. Brandeis

NEW YORK
NEW YORK CITY ..... B. Altman & Co.
NIAGARA FALLS ..... Jenss Bros.
POUGHKEEPSIE ..... Wallace Co.
ROCHESTER ..... National Clothing Co.
TONAWANDA ..... Jenss Bros.

OHIO
CLEVELAND ..... Higbee Co.
DAYTON ..... Rike, Kumler
TOLEDO ..... Lasalle, Koch
YOUNGSTOWN ..... Strouss, Hirshberg

OKLAHOMA
TULSA ..... Brown-Dunkin

PENNSYLVANIA
PHILADELPHIA ..... John Wanamaker
ERIE ..... Halle Bros.

UTAH
OGDEN ..... L. R. Samuels
SALT LAKE CITY ..... Auerbach's

TEXAS
BEAUMONT ..... Sturges
HOUSTON ..... Palais Royal

WISCONSIN
MILWAUKEE ..... Schuster's

WASHINGTON
SEATTLE ..... Bon Marche

WEST VIRGINIA
CHARLESTON ..... The Diamond

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Joyce Ann Fashions by E. Borgenicht

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My dear, no matter how many Easter egg hunts-
my organdy stays fresh thru all the fun
it's DACRON® and cotton
POLYESTER FIBER



Joyce Ann Fashions by E. Borgenicht

Organdy polka dots that are all lilt, no wilt because they're *65% "Dacron"* polyester fiber and 35% cotton.* Washable, drip-dryable, notable for the way they hold on to their charm with little or no ironing needed! Sizes 3-6x in pink or blue. About $9. Sizes 7-14 in maize. About $11. At Rich's, Atlanta; Broadway Dept. Store, Los Angeles; B. Altman & Co., New York; John Wanamaker, Philadelphia; Stix, Baer & Fuller, St. Louis. See opposite column for additional stores.

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Hail to the light and lissome fashions floating in for Spring. Hail to Lily of France... and the light and lissome shaping designed to make these fashions just for you. Lily Time is *now* at your favorite store. It's a joyous dedicated-to-your-figure time by way of these beautiful Lily of France creations. Bras that lift and curve with a genius touch. Foundations that slim as no others do. Their touch is blissful ease. Their look is utter luxury. Their flattery is sublime. Come, get in the Lily Time swing. Begin with a Lily of France figure, then open your arms to Spring. Lily of France foundations from 7.95 to 37.50. Brassieres from 3.00.

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A 6-piece place setting in either The Lark or The Star is $38.75, while a 32-piece service for 8 is only $214, F.T.I.



captures the changes in the air.

other adorned. Both for the young and aware.

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Bonat PROFESSIONAL PERMANENTS

YOU AND THE NEW MORALITY

(Continued from page 54)

this is the cult gaining ground in our own, blush to be seen eating. The better the restaurant, the more obscurely it is lit. The dishes most likely to lure us from the narrow path of diet are served in such chiaroscuro that no one can see what or how much his neighbour eats; diners acquire the furtive air of pleasure-seekers who, whatever their indulgence, expect discreet anonymity.

As the ethics of avoirdupois convert the more well-fed portions of the globe, we see the English forswear their redoubtable suet puddings for salads. Ample Middle Easterners climb on and off weighing machines with the concentration of children with a new toy. Although the Italians are making a last stand behind barricades of *gnocchi*, the French now mean, when they discuss the latest régime, not the Fifth Republic but some dietetic innovation in the form of *les crudités*. Like fine restaurants, *bistros* now serve diet plates with gloomy alacrity.

For all its proselytizing zeal, America retains the sweetest tooth. Sweet sauces with meat; sweet potatoes, ham garnished with pineapple, cheesecake, marshmallows in chocolate, aspic in lettuce—all manifestations of original sin, virgin soil for a great reformer to till. Perhaps we are witnessing the first stirrings of a gigantic puritan revival, destined to lead the nation along a stony path of self-denial.

Such a cult could take root only in an overwhelmingly prosperous society. As long as man's first preoccupation is food, rotundity is a desirable symbol of wealth. Already, the signs of health are *démodé*. The aim was once to look well: fresh, rosy, rounded, rested. Today, skeletal bodies, pallid lips, and sunken, black-rimmed eyes are admired; any natural glow of health is carefully painted out with cosmetics.

Sumptuous still lifes known as "dining-room pictures" once enriched the walls of dining rooms. Where those painted, period versions of gargantuan meals—"rabbits, most recently deceased, reclining on a melon"—once spurred the company to prodigious feats of appetite, we now see austerity capped by abnegation.

The dining-alcove, or dinette—the very word spells speed and snacks—is now a sombre cell in which to mortify the flesh, the table set with bottles of mineral water and raw vegetables supplemented by some "lo-fat" product. On the wall hangs an even more austere rendering (generally by Bernard Buffet), a composition from which even the vegetables have been removed, leaving empty plates on a grubby cloth, with two or three sea urchins and the dregs of a bottle of vinegar to conjure the remnants of a flagellant's feast.

I wonder if the new puritanism will eventually condemn cookery books as obscene literature; if editions of Brillat-Savarin will be seized and impounded by the police while Mrs. Beeton assumes the mantle of the Marquis de Sade. Although expurgated editions of the classics might remain, those such as Gogol's *Dead Souls* would be difficult to bowdlerize—all those descriptions of provincial, nineteenth-century Russian meals, stuffed carp, suckling pig, *solyanka*, and *blini* sogged down with sour cream. They, I suppose, would also have to be black-listed, on the new, gastronomic index.

Perhaps yet another privately-printed edition of *Lady Chatterley's Lover* will appear, and we shall discover still more suppressed passages—those which dwell in intimate detail on the bed-side snacks and restorative picnics savoured by Lady Chatterley and the gamekeeper between their transports:

"Then his brown, man's arm reached across her bare woman's shoulder groping for another pork pie. Munching noisily he placed a bottle of beer to her lips. 'Drink oop, lass!' he said tenderly. He was speaking with his mouth full, and a flame of ecstasy shot through Constance as she drained the bottle."



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To begin with, Chevy knows you'd dearly love a ride as light and smooth as a fresh-fluffed pillow. So Chevy cradles you on coil springs at every wheel (and it's the only one of the leading low-priced three that thinks this much of you). And with the extra cushioning of newly designed body mounts, you enjoy a blissfully tranquil ride even over the bumpy trails that always lead to the best picnic spots. You'll like this one's look of loveliness, too—especially since it shows such good sense. (That easy-to-load trunk, for instance, holds luggage aplenty for the poshest party weekends.) And who could wish for more sumptuousness than you find inside a '60 Chevy? Plush sofa-wide seats . . . controls you can reach without stretching . . . even such a happy footnote as a 25% smaller floor tunnel. And you're sure to like the way Chevy looks after your budget. For one thing, there's the new Economy Turbo-Fire V8 engine this year that gets up to 10% more miles on a gallon of gas (regular gas, at that). Can you think of a better time than now to visit your Chevrolet dealer? . . . Chevrolet Division of General Motors, Detroit 2, Michigan.

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there's nothing like a new car—and no new car like a Chevrolet! This is the Bel Air Sport Coupe.



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Pinkinese

A warm, pulsating pink with an Eastern influence!





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Best in Show...Best in Class...It's "Puppy Love"

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MIAMI	Globe Shoe Store
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HEWLETT	Alexander Septon
HUDSON	Siegel & Sons
ITHACA	Van's Shoes
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PENNSYLVANIA

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COLUMBIA	Belks Dept. Store
FLORENCE	Samra's
GREENVILLE	Belk Simpson Plaza Store
MARION	Dianne Dress Shop
SUMTER	Capitol Dept. Store

VIRGINIA

BRISTOL	Betty Gay Shop
DANVILLE	McCollum-Ferrell
NEWPORT NEWS	Adams Shoe Store
NORFOLK	Montagna's, Inc. (26 Southern Shp. Ctr. & 437 Franby St.)
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BEIRUT

not what you expect

BY MARY ROBLEE HENRY

Beirut is a tawny Mediterranean city felicitously tucked beneath snow-flecked mountains on the blueberry-blue sea. Unwashed and noisy, it shimmers in sunlight, or at night in French and Arabesque candy-cane neon lighting.

The populace, half-Christian, half-Moslem, is a bizarre mixture of veiled women, red-fezzed men, and Frenchified Lebanese elegantly wearing good Paris clothes. Big American cars race through the thin steep streets dodging donkeys, pushcarts, and an astonishing assortment of back-borne traffic: mattresses, chests, cots, rugs, fish. Bougainvillaea, pink, purple, white, sprouts from walls; the earth is blood red.

Since Lebanon is a city-sized country (one hundred and twenty miles long, thirty-five miles wide), Beirut is a natural base of operations. The Commodore, Bristol, Palm Beach, and Excelsior are all good newly-modern hotels, but the famous Hotel Saint-Georges is perhaps the most amusing place to stay. Rather *vieux jeu moderne*, it floats on the water's edge like a ship at anchor and has somewhat the same pleasures as an ocean liner. People from everywhere converge there; the buzz of all languages is heard in the bar, the dining room, the bathing pavilion, the red and white terrace. The bay swirls with sailing boats, fishing smacks, water skiers, and swimmers. From October to April, there is less swimming, although people do sunbathe at midday.

Although Lebanon is layered in history from the Phoenicians to the Crusaders, the city of Beirut is fairly worldly. Out on the new *corniche*, restaurants cliff-hang over the water. At La Grotte aux Pigeons, suspended above towering rocks reminiscent of Capri's *faraglioni*, one may have Lebanese dishes: *farrouj mishwi* —charcoal broiled chicken with garlicky sauce, *shawarma and hummos*—spitted lamb hotly-seasoned, served with a paste of chick peas, garlic, and sesame oil; or *mezzeh*, a rush of thirty-six hors d'œuvres ranging from the standard shellfish, olives, and nuts to such local delicacies as stinging peppers, goat's cheese, and raw camel's meat (which tastes rather like Italian *prosciutto*).

Served with these are flat, razor-thin wedges of *pain serviette* (napkin bread), and the fiery native brew, arrack, a colourless grape and anise alcohol which turns milky when mixed with ice and water. Naturally, one may order European dishes too, and near the American University, there are, for the unexotic, places like Uncle Sam's Snack Bar. Apart from the huge new Casino du Liban which has gambling, a music hall, a theatre, and restaurants, most night clubs in Beirut dip toward French food and Roman entertainment.

Stony, dark, and gay, the Caves du Roy has a long bar, a tireless Italian orchestra whose young players wear white flannels and blue blazers. The pianist plays standing up; the young Lebanese dance a cool rock; the food is good; the prices, high. Brightly lit, large, and unwicked, the Casba is smart, has a conventionally good orchestra and, often, a French *chanteuse*. For the Arab touch (although women or visitors rarely go there), the Mansour is totally Near-Eastern in atmosphere: a large bare room with an elevated stage on which juicy Egyptian girls sing and dance the *danse du ventre* to wailing, monotonous music.

Before launching into serious tourism, visitors should see the Beirut Museum (closed on Mondays) which gives a visual perspective to the historical and archaeological aspects of the country. Specimens of implements, jewellery, and pottery, found in the Byblos digs date from the Paleolithic Age; a collection of small bronze figures reach back

(Continued on page 76)

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BEIRUT

(Continued from page 72)

to the Bronze Age 1, about 1800 B.C. Twenty-five anthropoid sarcophagi from 455 B.C. (found by an American, the late Dr. Ford of the American Mission at Miomiyé), stand like phantom sentinels along a basement wall.

Note: The second floor of the museum, which has the most ancient and rare specimens, should be visited first. A scale model of the Roman temples of Baalbek is in the entrance hall.

Two and one half hours distant (138 miles) by car, the drive to Baalbek curves through the deep red Biqa plain cupped between two mountain ranges and pierced by two rivers, the Orontes and the Leontes. It is one of the beautiful passages of the world, a curious contrast of camels and Cadillacs, goatskin Bedouin tents spread like abandoned black rugs on the red floor, caravans led by Arabs in flowing cloaks, herds of long-haired sheep, stained pink from the earth, guided by a lead donkey. The crook-carrying shepherds, muffled and silent, often sleep on a long cushion on the donkey's back as they plod eternally onward.

Fertile, feathered in olive and fruit trees, the small city of Baalbek rises pleasantly into the mountains. Biblical legend states that Noah was buried near here, Abraham lived here, and Solomon gave the citadel as a present to Balquis, Queen of Sheba. A templed site since the time of the Phoenicians, it was the great Greek Acropolis of Heliopolis before the Roman Emperor, Antoninus Pius (138-161 A.D.) broke ground for the temple of Jupiter. Three more centuries were required to enlarge it, much of the work done during the reigns of Septimus Severus and Caracalla. Now it is possibly one of the best preserved and the most staggering Roman ruins in the world. Six Corinthian columns of the Temple of Jupiter rise sixty-three feet high against the snow-tipped mountains. (Originally there were fifty-four of these columns moulded from granite mysteriously brought from Egypt.)

Rising from a nearby tangle of stone, the Temple of Bacchus is remarkably intact, and, in fact, it serves as a theatre for such groups as the Comédie Française and the New York Philharmonic Orchestra during the August Festival of Arts in Baalbek. (This year's programme is as yet undecided.) People from Beirut think nothing of driving to and from these extraordinary performances night after night. The remarkable thing about Baalbek is its tremendous extent and its survival of attack by the Seljuks, Genghis Khan, Saladin, Timur, and its military control by the British.

Although shorn of its strength, it impressed even the British Chaplain, Henry Maundrell, in his book, *A Journey from Aleppo to Jerusalem at Easter, A. D. 1697:* "The covering of the whole Fabrick is totally broken down: But yet this I must say of the whole, as it now stands, that it strikes the Mind with an Air of Greatness beyond any thing that I ever saw before, and is an eminent proof of the Magnificence of the ancient Architecture." Incidentally, travellers without cars may hire smashing big American taxis for such trips at a reasonable price.

For a lunch stop, either to or from Baalbek, there is, in a willowed oasis, the orange-roofed Hotel Massabki in Chtaura, which might have been lifted out of a village in Provence. A local dish of chicken and lamb, *mughorabieh,* is excellent with the *vin du pays,* Château Musar, a dry rosé. Muted Oriental rugs clothe the lobby walls. Behind the reception desk are photographs of noted visitors: Georges Duhamel, Georges Bidault, André Gide, and Pierre Benoît who wrote there, in 1924, the novel, *La Châtelaine du Liban.*

Damascus is a short road away, fifty miles, and is easily visited for a look at the Mosque and the entertaining bazaars, or *Souks,* where beautiful damask can be bought. *Note:* A visa is required, but easily obtained in Beirut.

Byblos, thought by some to be the oldest city in the world, is passed on the road to the Cedars of Lebanon. Deeply layered in history—Egyptian, Phoenician, Greek, Roman, Turkish, Persian—it is now the centre of important excavations and many of the Museum's treasures have been found there. There is also an endearing

(Continued on page 78)

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BEIRUT

(Continued from page 76)

small crusader castle, jutting into the sea. No greater sense of history and origin is more apparent than at nearby Dog River where the promontory is inscribed with the marks of nineteen invaders from Rameses II of Egypt in 1300 B.C. to the dates of Australian soldiers who passed there during World War II.

From the coast line, one plunges into high mountains with toe-curling precipices over an adequate road travelled by busses, trucks, large American cars, donkey-borne Arabs and herds of goats, sheep, and occasional cattle. Every turn reveals a beautiful, if terrifying, view, because most Lebanese drivers, though skillful, go at breakneck speed while describing the wonders of the landscape.

Les Cèdres, snowy from December to April, is at about 6,243 feet, has one good ski lift, a clutch of austere stone villas, and several cold bleak hotels, where open fires are unknown. There is, however, a charming small hotel, Le Chalet, where the cosy rooms have private baths and there are open fires in the public rooms. It takes about thirty guests, one of whom, several years ago, was the Shah of Persia.

It is said that when Lamartine, the French poet and statesman, saw the Cedars of Our Lord in 1833, he said, "These trees are natural monuments, the most famous in the universe: religion, poetry, and history have equally consecrated them." Black, green, and powerful, the remaining four hundred trees stand massed against unblemished snow. Some are about one thousand years old; very few date back to Biblical times presumably because so many of the trees were exported: to the temple of Solomon in Jerusalem, to the temple of Diana at Ephesus, to the Egyptians for use in mummification. The Cross of Jesus was reputedly of cedar. Constantine's mother, Helena, ordered some of these cedars for the Holy Sepulchre; Sacré Coeur in Paris has some of the cedar as panelling; the Ambassador from Louis XIV, Marquis de Nointel, returned with a log to be used for a sculptured bust of *le Roi Soleil.*

The return from Les Cèdres may be by way of Tripoli, Lebanon's second largest city, which has a notable crusader's castle, Qalaat Sanjil; the name is an Arabic corruption of Raymond de St. Gilles, who began the siege of Tripoli in 1104.

The ancient cities of Sidon and Tyre are a day's round trip south from Beirut. Alexander the Great captured Sidon in 333 B.C.; St. Paul passed through there on his way to Rome; the French king, St. Louis, buttressed its fortifications in 1253. On an islet offshore, the Castle of the Sea was built in 1228 in expectation of the visit of Frederick II to the Holy Land.

The Medina is deeply Moslem, an intricacy of narrow winding streets, and amateur archaeologists may investigate the remains of the Temple of Eshmun, the Phoenician god of health, on the banks of the Awali River. A few miles away, at Joun, is the grave of Lady Hester Stanhope, the first Englishwoman (guided by Bedouins) to visit Palmyra. After a dazzling London career under the aegis of her uncle, William Pitt, she came to Joun in 1810, fired the local political scene, and died there in poverty in 1839.

Herodotus said in the fifth century B.C. that Tyre was founded twenty-three hundred years before his time. Phoenician explorers sailed as far as England from Tyre; Jezebel was a native daughter, and Dido left from there to found Carthage. From 587 to 574 B.C. Nebuchadnezzar besieged the prosperous city; Alexander took seven months to conquer it in 332 B.C.; the tomb of Frederick Barbarossa is supposedly in the cathedral. Today, old Tyre, on a fist of land thrust into the sea, is a ghost of ruins mostly submerged in sand and sea, a fact which makes it a fertile area for a small cult of underwater archaeologists who dive to explore and discover what remains in the remains.

Note: The Near East is very near. Merely eight hours, thirty-five minutes from Paris in an Air France Caravelle, that blue jet that takes off like a space ship, rides like a fast car on a smooth road, with the additional charms of food and wines. Flights to Beirut touch down at Rome and Istanbul, cost, round-trip first-class $510, tourist $348. From London, BOAC Comets jet to Beirut with one stopover in Zurich or Frankfort. Cost for the round-trip, first-class, $559; tourist, $378.



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THE FRITTATA, SEVEN WAYS

BY JON STROUP

EDITOR'S NOTE: *The* frittata, *firm and creamy, is Italy's all-purpose omelette. Here, the basic* frittata *recipe and seven variations—any one of them, accompanied by a salad and a glass of wine, delicious for luncheon or a little supper.*

BASIC FRITTATA

A *frittata* is about ½ inch thick, which means that you must consider the number of eggs used in relation to the size of your omelette pan. In the following recipes 3- and 4-egg *frittate* are cooked in a pan measuring roughly 8 inches in diameter, while those with 5 and 6 eggs are cooked in a 10-inch pan. In all cases you begin by preparing and cooking the filling, whatever appetizing mélange that may be, then you let it cool while heating the pan. This should be hot enough so that the eggs coagulate immediately on touching it, but not so hot that they scorch, and I am afraid that only experience can teach you when this point is reached. At any rate, your pan suitably hot, break the eggs into a bowl, season them or not as the recipe or your good sense dictates, and beat with a fork for about ½ minute, until they are well mixed but still elastic. Stir in the filling, using about 1 cup for 3 eggs and 2 cups for 6. Put olive oil in the hot pan, allowing ¾ tablespoon for 3 eggs and a generous tablespoon for 6.

Then pour in the egg mixture; with your left hand slide the pan back and forth so that the eggs keep moving; with the fork in your right hand lift up the eggs as soon as they have coagulated, drawing them toward the centre so that the uncooked egg can run down to the surface of the pan. In a matter of seconds the bottom of the *frittata* should be firm and the top should look like underdone scrambled eggs. Sometimes it is cooked only on one side until the eggs are set, sometimes on both sides. In the latter case, place a large plate or platter upside down over the pan, hold plate and pan together, and turn the pan quickly over the plate. Add more oil to the pan, if necessary, and slide the *frittata* back into it, cooked-side up. When the under side is done, slide it onto a hot serving platter. The turning is more athletic than difficult, but if it frightens you, you can finish the top by placing it briefly under a hot broiler. In all events you cook the whole business as little as possible.

CABBAGE AND APPLE FRITTATA

3 tablespoons butter
1 large onion, coarsely chopped
1½ cups cabbage, coarsely chopped
1 tart apple, peeled and diced
½ cup walnuts, chopped
Salt and pepper
A few drops Worcestershire sauce
6 eggs
1 tablespoon olive oil
A tart jelly

Melt 3 tablespoons of butter in a skillet and sauté the chopped onion until it is transparent. Before it turns yellow, add the chopped cabbage and apple. Season with salt, pepper, and a little Worcestershire sauce, and cook for a few minutes, covered, until softened but by no means limp. Stir in the chopped walnuts and let cook while you heat your omelette pan.

Break 6 eggs into a bowl, season lightly with salt and pepper, and beat for ½ minute. Stir in the onion, cabbage, apple, and nuts, put 1 tablespoon of olive oil in your omelette pan and make a *frittata* as described above, turning it to cook the top and letting it brown slightly on both sides.

(Continued on page 86)



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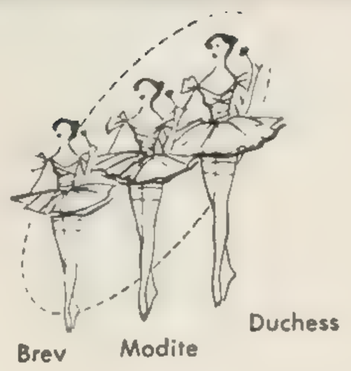
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THE FRITTATA, SEVEN WAYS

(Continued from page 82)

Serve, accompanied by a tart jelly, to three or four.

EGG ROLL WITH CALF'S LIVER PÂTÉ

5 eggs
1 tablespoon tomato paste
Salt and pepper
1 tablespoon olive oil
½ pound calf's liver
3 shallots, finely chopped
Butter
Mayonnaise
¼ cup dill pickle, chopped

Combine the eggs, tomato paste, salt, and pepper in a bowl. Beat them for ½ minute, making sure that the tomato paste is well mixed. Using 1 tablespoon of olive oil in a hot omelette pan, make a *frittata*, turning it to cook the top. When done, slide it out on a platter to cool.

Cook the shallots in a little butter, then the calf's liver, thinly sliced. This will not take long, as the liver should be pink inside when done. Put it through the finest blade of your meat grinder; mix it with the shallots and butter in which it cooked; and work in enough mayonnaise to make a smooth paste. Add the chopped dill pickle (you may want more than ¼ cup) and season to taste. Spread the paste on the *frittata*, roll it up, and chill until serving time. Cut it in thick slices at the table. One egg roll serves two easily and will do for three if you give it some support. If used as a first course it will go even further.

EGG ROLL WITH CHICKEN MOUSSE

5 eggs
3 tablespoons chives, chopped
Salt and pepper
1 tablespoon olive oil
1 can chicken meat (about 7 ounces)
Mayonnaise
½ cup heavy cream, whipped
Scant ¼ cup walnuts, chopped
½ cup white seedless grapes (small if possible)

Combine the eggs, chives, salt, and pepper in a bowl. Beat for ½ minute. Using 1 tablespoon of olive oil in a hot omelette pan, make a *frittata*, turning it to cook the top and being careful that it does not brown. When done, slide it out on a platter to cool.

Mash 1 can of chicken meat or an equivalent amount of leftover or freshly cooked chicken, and work in enough mayonnaise to make a smooth paste. Add the walnuts and grapes; season to taste. Fold in the whipped cream. You may not need quite ½ cup, but I find it difficult to whip any less. Spread this delicious, fattening conglomeration on the *frittata* if you dare, roll it up, and chill until serving time. Serves two or three.

TWO EGG ROLLS WITH HAM MOUSSE

10 eggs
4 tablespoons parsley, finely chopped
Salt and pepper
2 tablespoons olive oil
3 shallots, finely chopped
⅓ cup dry white wine
1 tablespoon butter
1 tablespoon flour
½ cup milk
3 cups cooked ham, finely ground
½ cup dill pickle, chopped
Tomato paste
Dijon mustard
½ cup heavy cream, whipped

Using 5 eggs and 2 tablespoons of chopped parsley in each, make two *frittate*, turning them to cook the tops. Let them cool.

Put the shallots and wine in a sauce pan and reduce over low heat until the wine is almost gone. Add the butter, stir in the flour and then the milk to make a smooth sauce. Combine with the ham and dill pickle. Add tomato paste and mustard a little at a time until you obtain a good, zesty flavour. Fold in the whipped cream. Spread this coarse mousse on the *frittate*, roll them up and chill until serving time. Serves six.

EGG ROLL WITH TUNA

5 eggs
3 tablespoons chives, chopped
Salt and pepper
1 tablespoon olive oil
1 can of tuna (about 7 ounces)
Mayonnaise
Heavy cream
Capers
Cucumbers (optional)

Combine the eggs, chives, salt, and pepper in a bowl. Beat for ½ minute and make a *frittata*, turning it to cook the top, and taking care that it does not brown. Slide it out on a platter to cool.

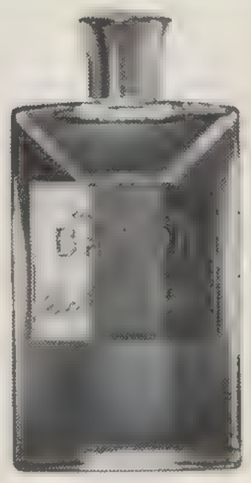
Squeeze out all the oil from a can of tuna. Mash the tuna with a fork and moisten it with mayonnaise and a little heavy cream until you have a paste that will spread but not run. Add capers

(Continued on page 90)



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THE FRITTATA, SEVEN WAYS

(Continued from page 86)

to taste. Cover the *frittata* with the paste, roll it up, and chill it until serving time, when you may or may not surround it with a ring of overlapping cucumber slices. Serves two or three.

FRITTATA SANDWICH WITH SCALLOPS

2 cups water
1 tablespoon vinegar
1 bay leaf
1 onion, sliced
¼ teaspoon salt
3 peppercorns
¾ pound scallops
¼ pound mushrooms, sliced
2 tablespoons butter
2 tablespoons flour
2 tablespoons parsley, finely chopped
Salt and pepper
Nutmeg
Freshly grated Parmesan
A little heavy cream (optional)
6 eggs
¾ tablespoon olive oil

First prepare a court bouillon. Put 2 cups of water in a saucepan with the bay leaf, sliced onion, vinegar, salt, and peppercorns. Bring to a boil, cover and simmer for 20 minutes.

Meanwhile, chop the parsley and clean the mushrooms with a damp cloth. Slice the caps thinly and the stems in half, lengthwise, then in long slivers.

Strain the court bouillon and return it to the saucepan. Add the scallops and bring to a boil, then simmer ever so gently for 6 minutes. Remove them and measure out ¾ cup of the liquid. Do not discard the rest as you may need it.

Melt 2 tablespoons of butter in a saucepan and cook the mushrooms until they are limp. Sprinkle them with 2 tablespoons of flour, then gradually add about ¾ cup of the court bouillon, stirring constantly to make a smooth sauce. Season it with salt, pepper, and nutmeg (freshly grated, if possible), stir in the parsley and 2 generous tablespoons of grated Parmesan. Let it reduce a little over very low heat while you cut the scallops into pieces about the size of your thumbnail. Add them to the sauce, and, if it seems too thick now, thin it with more of the court bouillon or, if you are feeling reckless, with a little heavy cream. Cover the saucepan and keep the contents hot without cooking it further, while you prepare a *frittata:*

Break 3 eggs into one bowl and 3 into another, season them with salt and pepper. Using about ¾ tablespoon of olive oil, make a 3-egg *frittata*, cooking only the under side. Slide it onto a warm round serving platter, deep enough to hold a sauce. Spread the scallop mixture over the *frittata* and sprinkle liberally with grated cheese. Now quickly make another *frittata*. When the underside is done, turn it over on a platter or large plate, but instead of sliding it back into the omelette pan, slide it over the scallops so that the soft side merges with them.

You may serve the *frittata* sandwich with a shrimp sauce made by heating one can of frozen cream of shrimp soup and adding ½ cup milk and a little heavy cream. Or you may make a delicate cheese sauce. Whatever sauce you use should be prepared ahead and kept warm or reheated. As soon as the sandwich is ready, pour the sauce over it and serve immediately. Or dribble a little sauce over the top and pass the rest in a sauceboat. Or serve all of the sauce separately and sprinkle the sandwich with grated cheese and parsley. Serves three or four.

I am afraid the instructions for making the sandwich sound rather complicated. It really is quite simple to do if you can make an omelette at all. But you must be sure you have all ingredients and equipment standing by you before you begin, and then simply concentrate on one step at a time. For an easier dish, however, you can omit the top *frittata* and, instead, sprinkle the scallops with bread crumbs and grated cheese, then melted butter, browning them briefly under a hot broiler (which, of course, you have remembered to preheat). In this case use 4 eggs rather than 3 in the bottom *frittata* and proceed as in the following recipe.

OPEN FRITTATA WITH VEAL KIDNEY

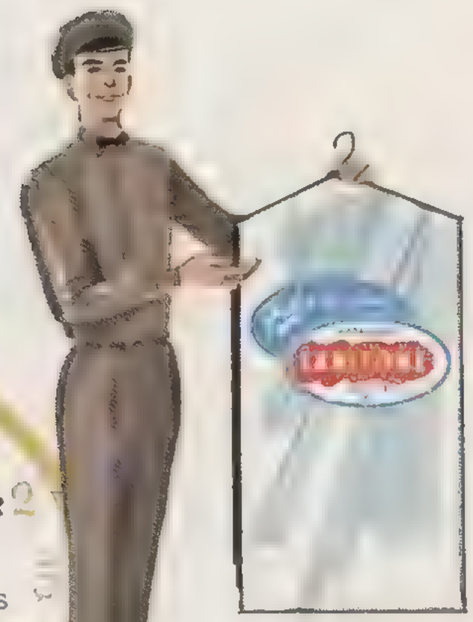
4 tablespoons butter
2 slices bread, crusts removed
1 veal kidney
1 shallot, finely chopped
1 tablespoon cognac
2 tablespoons heavy cream
Salt and pepper
4 eggs
1 tablespoon olive oil
Freshly grated Parmesan

(Continued on page 97)



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Butter Yellow

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1 cup sugar	2½ cups *sifted* SOFTASILK	½ tsp. salt	¾ cup water
½ cup very soft butter	Cake Flour	¼ tsp. baking soda	4 egg whites
1 tbsp. grated orange rind	2¼ tsp. baking powder	¼ cup orange juice	½ cup sugar

Heat oven to 350° (mod.). Grease and flour 2 round layer pans, 8 or 9x1½". Mix 1 cup sugar, butter, orange rind in bowl. Beat 5 min., med. speed on mixer or by hand until fluffy. Sift flour, baking powder, salt, soda. Add alternately in 4 additions with orange juice and water. Beat egg whites until frothy. Gradually beat in ½ cup sugar. Beat until stiff. Fold into batter. Bake *30 to 35 min.* Cool. Split each layer into 2 layers. Spread Orange Butter Filling between layers and on top of cake. Sprinkle middle layer and top of cake *each* with ¼ cup chopped toasted almonds.

ORANGE BUTTER FILLING

Mix 1 cup sugar, 4½ tbsp. cornstarch, ½ tsp. salt in saucepan. Gradually stir in 1½ cups orange juice, ½ cup water. Bring to boil over low heat, stirring constantly. Remove from heat. Stir half of hot mixture into 4 beaten egg yolks. Blend into remaining hot mixture. Boil 1 min., stirring constantly. Remove from heat; blend in ½ cup butter, 1 tbsp. grated orange rind. Cool.



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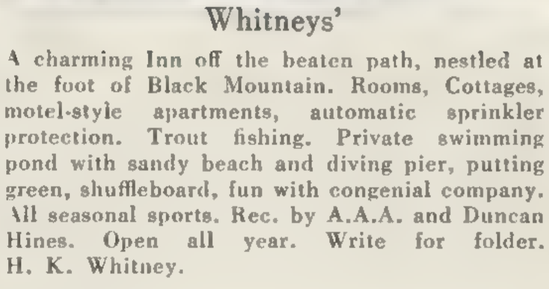
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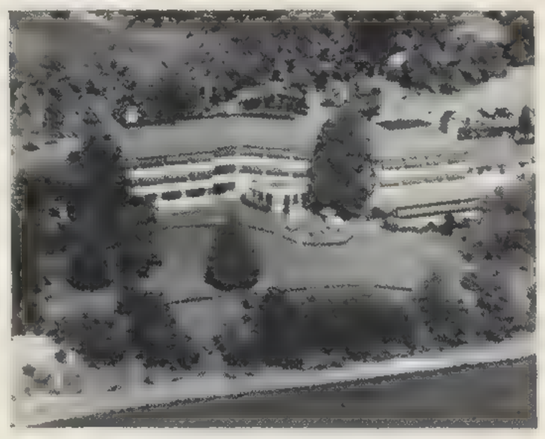


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BERMUDA

PAGET



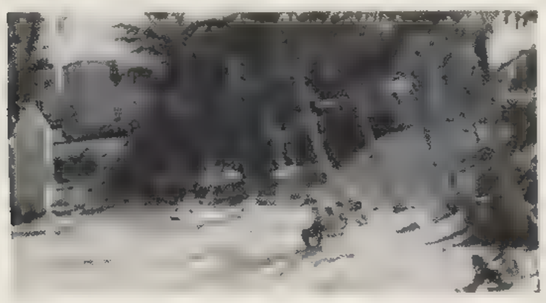
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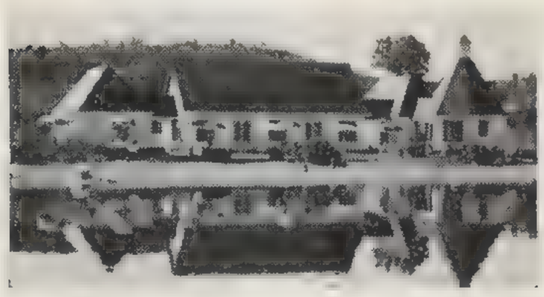
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VIRGIN ISLANDS

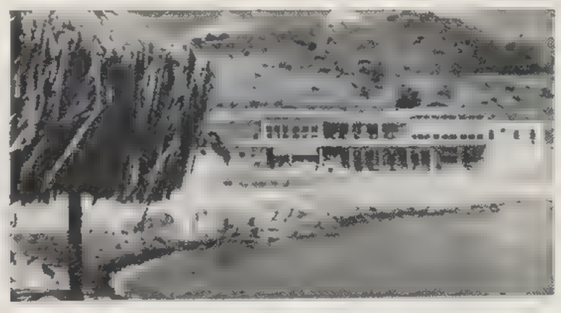
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THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

THE FRITTATA, SEVEN WAYS

(Continued from page 90)

Remove the white core from a veal kidney (nail scissors are helpful) and cut the kidney into small pieces. Chop the shallot and cut 2 slices of bread, crusts removed, into croutons about ¼-inch square. Melt 2 tablespoons of butter in a skillet and sauté the croutons until they are golden brown. Drain them on absorbent paper and keep warm. Wipe out the skillet, add 2 more tablespoons butter and, when it is bubbly, add the diced kidney. Cook it over a brisk flame for 3 minutes, stirring occasionally. When you are not stirring, start heating your omelette pan and break 4 eggs into a bowl. Season them with salt and pepper. Next, season the kidney and remove it from the skillet. Put in the chopped shallot and cook for 1 minute, then rinse the pan with 1 tablespoon of your best cognac. Add 2 tablespoons of heavy cream and reduce by about ⅓. Mix the kidney and the croutons with the sauce and keep hot, but do not let the kidney cook again or it will become leathery.

Now, using 1 tablespoon of olive oil in your hot omelette pan, quickly make a *frittata* with the eggs. When the bottom is firm and the top still somewhat liquid, slide it onto a hot serving platter. Spread the kidney, croutons, and sauce over the eggs, sprinkle with freshly grated Parmesan and serve immediately to two. I sometimes serve the following sauce with this dish, but it is admittedly gilding the lily:

SHARP BROWN SAUCE

1½ tablespoons butter
1½ tablespoons flour
2 cups canned consommé
1 rounded teaspoon Dijon mustard

Melt 1½ tablespoons butter in a saucepan and stir in 1½ tablespoons flour. Cook slowly over low heat, stirring occasionally, until this *roux* becomes a rich brown. Add 1 rounded teaspoon Dijon mustard, then, gradually, 2 cups of consommé; bring to a boil and cook for a few minutes, stirring constantly. Lower the heat and simmer gently for 30 minutes, stirring from time to time. Skim off the fat and strain the sauce through a fine sieve.



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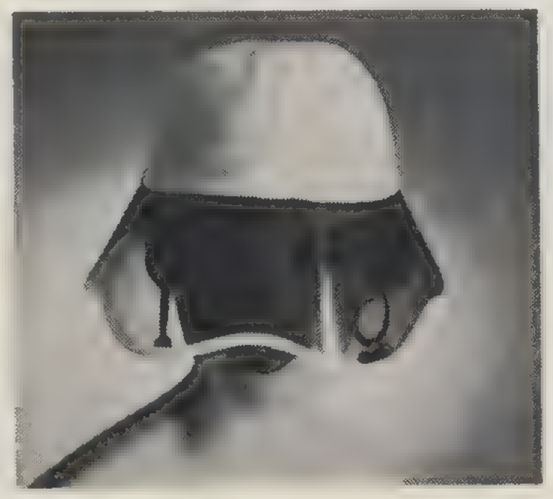


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skillful cutting and
shaping by Richard of
the Madison. Note the
deep waves, swung close
against the cheeks,
the pretty symmetry,
the feeling of height off
the brow. Richard of the
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New York 22, N. Y.

RAY PORTER

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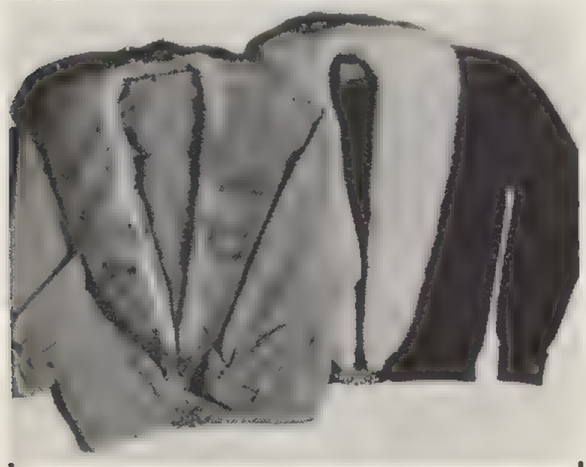
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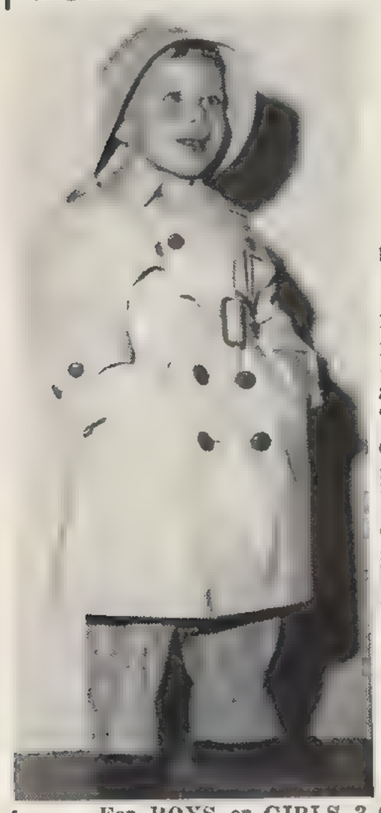
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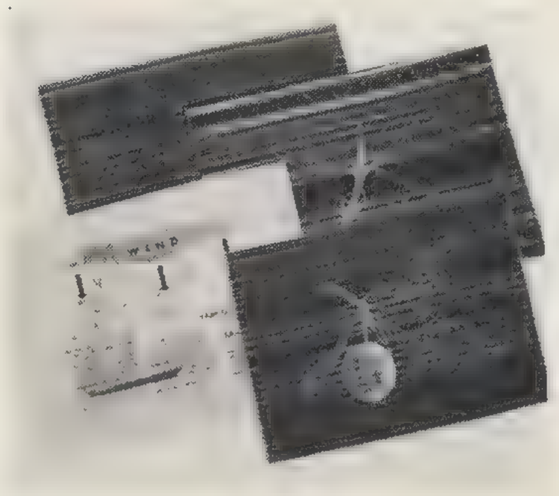
RAY PORTER

On-the-spot coiffure, to have done during a wish-you-were-here trip to Bermuda: a smooth, becoming pompadour with off-the-forehead height, two tiers of waves reaching to the ear tips, close-in curls above the neck nape. Betty's Hairdresser, Front Street West, Hamilton, Bermuda.



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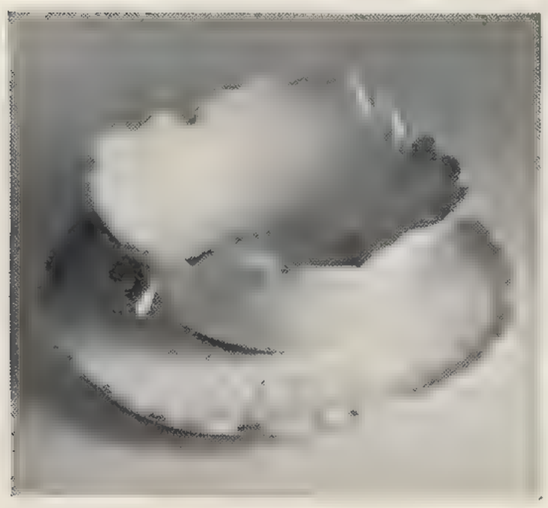
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SHANNON



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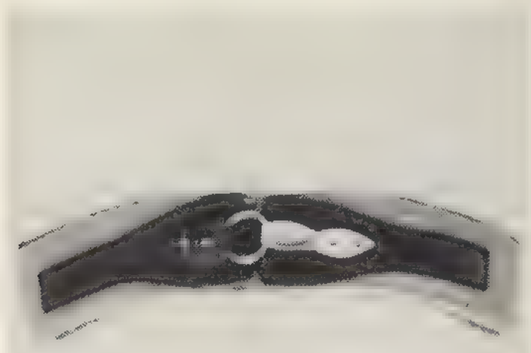
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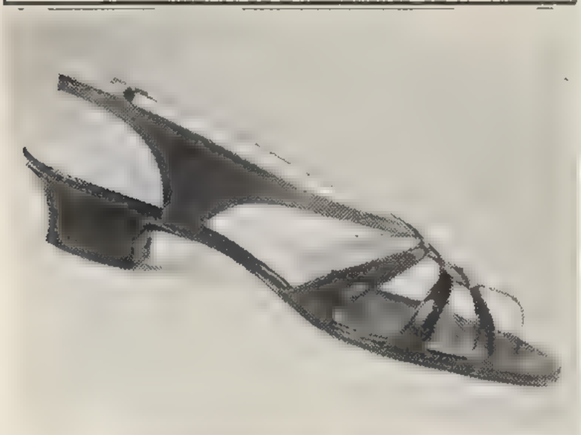
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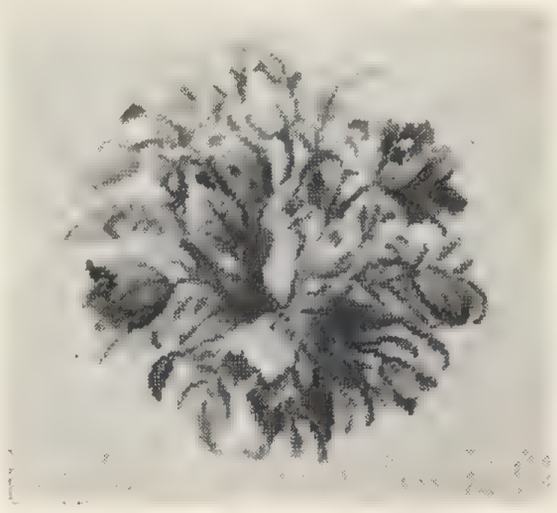


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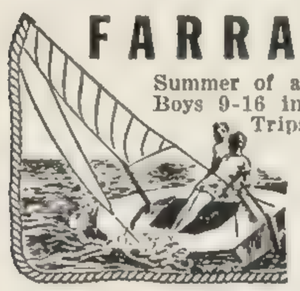
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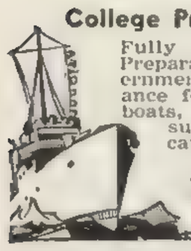
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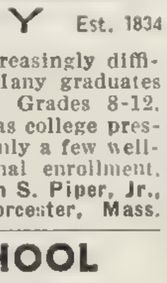
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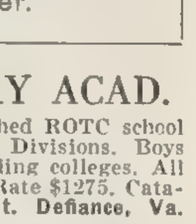
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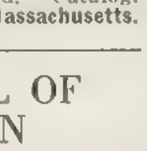
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Germaine Monteil

APRIL 1, 1960

VOGUE

Vogue's eye view:

How many clothes does one woman need

As far as we're concerned, any woman with a taste for large-numbers-only can stop reading here. What counts with clothes is not the number of hangers occupied but the amount of fashion power touched off when the hangers go back to hanging and the clothes set out to make looks. . . . Looks, then, are the heart of the matter; a dozen handsome dresses can be as good to own as money in the bank, but just as money in the bank won't meet that sudden demand for a single dollar bill to give the taxi driver, so won't the dozen dresses mean fashion unless they're Worn. By Worn, we mean properly added up to a look—shoes, jewels, hat, coat all come into this; so does the way you wear your hair, how recently it's been shaped and styled, and the sort of mouth you paint on with lipstick. Point being, one dress can pack more fashion power than slews. And while we have nothing against lots and lots of clothes, we're inclined to the point of view that space-time limitations happen to everyone now—if not on land, certainly in the jet-streaked air. Fashion not only has to be good these days; it has to travel light. And to prove that both charms are possible in any temperate climate, any country heard from, we show on the next ten pages a twelve-look interlocking wardrobe that does—quite frankly—everything.



How many clothes...

One Vogue fashion editor—Mrs. Murray McManus—her 12-point plan for packing maximum fashion power into minimum space

1960 clothes-space, to come to the point quickly, is tight: whether you think of it in terms of a general decline in closet-largesse or the exigencies of jet travel, the pinch is unmistakable. Well, as firm believers in the selective-eye school of fashion and fierce opponents of the can't-make-up-my-mind-I'll-take-the-lot school, we're here to say that this is not a Bad Thing. Or it needn't be—personally, we know of few things as nourishing to the selective fashion eye as being forced, at space-point, to whittle away ruthlessly at non-essentials. Our own whittling was planned around a suitcase, first because it's the acid-est space-test we know. And secondly, some rather formidable new figures indicate that more women will be put to the test than ever before. The figures: most of the seventeen major transatlantic and transpacific air lines plan 100-per cent conversion to pure jet fleets by autumn or before; those that don't, expect to have a 50- or 90-per cent conversion. So much for airline statistics. These are ours: excepting a coat that's carried, and a small catalogue of sun clothes that's packed separately (for *non*-space reasons, which we'll come to presently), the complete contents of these ten pages has been housed comfortably in the suitcase at left with an easy margin for lingerie, cosmetics, et ceteras. The suitcase is twenty-nine inches; the contents, a disciplined but unskimped wardrobe—twelve meaning-packed looks with a through-summer working visa for any temperate country in the world. Here's what makes it work: Aside from the coat, which is a brilliant all-inclusive pink, and the sun clothes, all the fashion-energy is concentrated in three high-protein colours—beige, black, white—and in clothes that can pull their fashion-weight at least twice. The packing whiz: Mrs. Murray McManus, *(Continued on page 115)*

Left: Mrs. Murray McManus wearing the suit-all of Vogue's plan—oatmealy wool tweed, here at its cities-anywhere best with an unsleeved beige silk blouse, beige silk sash, and a fling of red polka dots way back on the head. (Other facets of the suit-character, next page.) Suit, about $110; blouse, of textured silk, about $25; sash, $6. All, by Ellen Brooke. Beige calfskin handbag, by Ronay. Everything, at Lord & Taylor. Suitcase: Gucci. The hat comes from the heap of crushy little caps at right (thought for all of them: a starchy black veil that can solo evenings; this, on page 120). These by Adolfo of Emme. Coiffures these ten pages: Enzo da Perugia.

Half-a-dozen caps to spread—
like pancakes on a griddle—
in one layer of suitcase-space.

Key suit: oatmeal tweed
without an ounce of clutter,
a skirt that's not too ramroddy
to do the New-York-to-London
jet with vast aplomb.



LEOMBRUNO-BODI



How many clothes...

The key suit that opened
our story; in beige silk
shirtsleeves here.
City-country is the ticket—
any city, any country.

The suit jacket again
(is there no stopping it?)
with an alternate of pleats.
Directions to the country:
shirt, flat-heeled brown shoes,
lots of leather, no hat.

LEOMBRUNO-BODI

VOGUE, APRIL 1, 1960



Beige silk shirt with shirt-dress attachment—a beige silkness of skirt, cut very full. (Anyone for lunch in the country? Le Coq Hardi near Malmaison is just about this silky distance from Paris.)

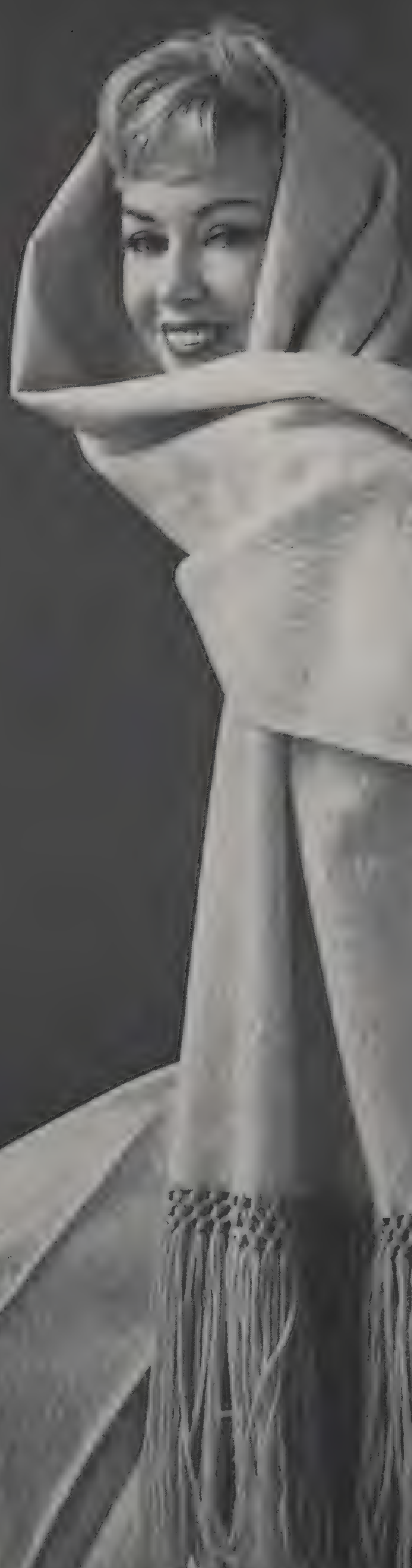
The beige silk skirt off on a city-tangent—black and white beads, the unsleeved suit blouse from page 112.

a young Vogue editor who models all the clothes in these photographs, and whose convictions about fashion on the fly condense as concisely as the fashion itself: "*If you don't wear it at home, you won't wear it abroad.*" . . . Paris will not unhinge your reservations about false eyelashes. Distance will not lend enchantment to that adorable-little-mauve-silk that's been languishing in the closet. (This premise translates easily into closet-ese: a mistake is a mistake, and off with its head.) "*If you feel that you'll miss it extravagantly, you probably will.*" . . . Our advice: take it—a sweeping vicuña bathrobe, for example, takes one fold, then flattens into about a half-inch of suitcase-space. "*Cut down on emergency fashion-rations.*" . . . Unless you're looking for it, you won't find snow, will find that plowing through snow gear to get to basic black gets to be quite traumatizing after a while. On the other hand, if a special-climate detour is on your schedule, be sensible about it—a week's stretch of sun clothes, for instance, will collapse happily and undistractingly into a miniature suitcase of its own (details on how it does, next page). "*List-making can be a form* *(Continued on page 117)*

The facts: The starter suit from page 112, $110; silk shirt, $30; silk skirt, $40; sleeveless blouse, $25; pleated oatmeal-coloured wool tweed skirt (worn with the suit jacket), $33. Everything, by Ellen Brooke. All, at Lord & Taylor.

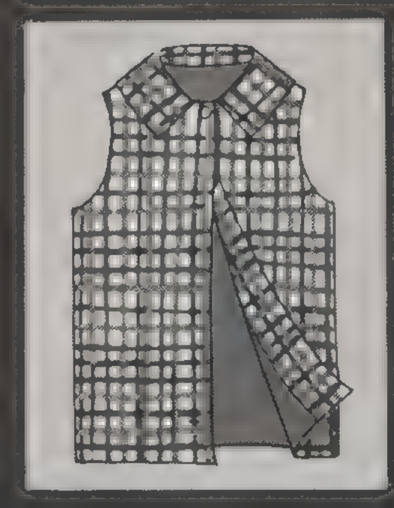


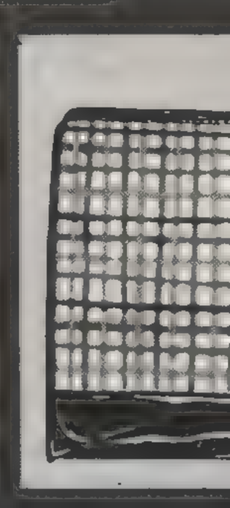














How many clothes...

of therapy." . . . It's vastly tension-easing, we've discovered, to check off all those comforting little words like shower cap, toothbrush, cleansing tissue, a change of face powder (if you're changing sun zones). And we wouldn't stop at cold comfort; we'd go on to look-listings. For a wardrobe that's steeped in beige, for example, we'd extend the *(Continued on page 119)*

Above: How many clothes for a week of pure sun? Eight pieces work splendidly—if they work more than once. Working plan here: pink cotton and a riot-of-pinks cotton plaid. Plaid camisole, $9; straight pink skirt, $12; plaid bathing suit—boy shorts and strapped top—$13; sleeveless jacket, $16; plaid sundress, $23; above-the-knee plaid shorts, $9; ankle-length pink pants, $12; the satchel that holds the works—plaid and patent leather—$12 plus tax. All, by John Weitz. At Altman's. *Left:* Pleats from page 115, worn with a stole of the same fabric. This, oatmeal wool tweed. By Ellen Brooke; $33. Lord & Taylor. *Right: The* coat—bright pink wool, buttonless; about $125. By Glenhunt. Necklace by Brania. Both, at Saks Fifth Avenue.

Fringy great-stole of oatmeal tweed, marking country-suit-time with the pleats from a page ago. (Editor's note: "Why stop there? In draughty hotel rooms it makes a sensational extra blanket.")

If you count just one coat, be sure it can count for almost everything. This is bright pink—and no buttons to tell time by.

LEOMBRUNO-BODI





Little-evening collar for the collarless black dress at left: pearl beads, jet beads—up to here. To add, evenings: black veiling, extra eyelashes.

How many clothes...

list to read: orange cap, cognac gloves, bone-beige opera pumps, gold earrings, gold starfish pin, brownish leather handbag, and so forth. "*Wrapping tissue, wrapping tissue, wrapping tissue.*" . . . We know of one little black chiffon that jetted all over Europe without raising a single pressing problem. Nothing "miracle" about it—but layers of pink tissue (pink purely for pleasure).

Additional data: Black dress, of handkerchief silk; about $25. Checkered silk dress, and cashmere sweater; about $60. All by Masket Bros. At Altman's; Woodward & Lothrop; Famous-Barr. The necklaces, by Laguna. These, from Bloomingdale's.

Black-and-white silk checks, and friend—a small-sleeved black cashmere bound up in the dress checks (its own circle of friends is practically numberless—little black silks, white linen sheaths, etc., etc.).

Black silk, unsleeved, uncollared, uncomplicated—and fraught with look-potential. City-afternoon reading here: pearls—big and bogus, black dotted silk cap, the check-bound cardigan from across the page (that pleasant crash of patterns you hear is an authentic sound of fashion now).



LEOMBRUNO-BODI

White lace, just short of a gala—wearing very little glitter, black in small but telling amounts. In the small photograph: same look, jacketed, jewelled with masses of black and pearl beads.

How many clothes...

As we've already suggested, successful space management is a little like a good diet—full of high-protein fashion energy, and no need to starve yourself. Left and right, the satisfying proof. Everything is white lace, and divides in this order: two skirts for two degrees of evening; a longish camisole top and a charming little jacket that work either shift. (It seems almost superfluous to note that lace is supreme in a space-crise.) These, by Scaasi. Henri Bendel: Wanamaker's, Phila.; Montaldo's; I. Magnin. Scaasi earrings, the long black gloves, and the shoes, also at Henri Bendel. Hat, and the cage of black veiling from Emme.

Dinner-theatre look using two basic lace ingredients, with a change of skirt—this, long and slender, but the hemline could get around a dance-floor gracefully.

LEOMBRUNO-BODI

"The Best of

Each quick, brisk, and to some point, these excerpts come from six books that have little in common except that any one of them is worth begging, buying, or borrowing. (Note to inveterate borrowers: National Library Week is April 3-9.) Worthiness is here exemplified by Henry F. May on history, Alan Moorehead on Africa, Bruce Catton on Ulysses S. Grant, and by three novels, one apiece by Flannery O'Connor, William Golding, and Allen Drury.

In* The End of American Innocence, *Henry F. May, professor of history at the University of California, explores without hardship on the reader the idea that the years from 1912 to 1917 stand as a crucial historical boundary, marked by breaks where new rebellious tendencies jumped the fences. Those tendencies were contradictory, sometimes destructive, various, and eventually led this country to its present cultural point. Published by Knopf, the book is an amusing reminiscence, a scholarly study, and an illuminating pull-down of myths about those years when, as George Santayana, the notable philosopher, wrote in 1913, "the civilization characteristic of Christendom has not yet disappeared, yet another civilization has begun to take its place."

Chicago was hardly a part of Midwestern culture. Young Midwesterners flocked to it because it was different from all that they had experienced. It was a meeting-point for Midwestern and Eastern and European ideas and customs. Almost everybody who talked about this huge and terrible city was conscious of paradox. The most obvious impression was of chaos; visitors talked about the smell of blood, the mile after mile of unrelieved slum, the lavish and pretentious palaces of the rich. They did not talk about, but people knew of the weird combination of prudery and vice, the concern in the recent past about whether one *had* to wear low-necked dresses at the opera as people did in the East, and the wide-open and elegant brothels. The city's name brought to mind a history of ruthless violence, from the Haymarket riot and the Pullman strike to the newsboy war of 1910 and the recurrent killings in the tributary mine regions.

Yet there was another Chicago. To H. G. Wells the city was principally a horrible example of capitalist disorder, but Arnold Bennett penetrated more deeply. Unlike New York, said Bennett, "Chicago is openly anxious about its soul." A special combination of shame and pride, reform and grandiose prophecy characterized prewar Chicago and explained some of its paradoxes. Well before 1912, Hull House, a great pioneering centre for many kinds of reform, had won its way to acceptance and the city was proud of it. The traction ring had been destroyed by the efforts of the moral and civic-minded men of wealth, and like other cities Chicago had elected, off and on, a reform administration.

Culture and reform were even more closely linked than elsewhere in Chicago, where both required heroism. The same civic-minded millionaires who fought the boodlers provided the city, between the fire of 1871 and the panic of 1893, with a first-rate complete set of the standard furnishings of a cultural capital: a symphony orchestra, a magnificent hall for it to play in, a magnificent Art Institute, two splendid libraries, and a number of literary magazines. To crown Chicago's culture, John D. Rockefeller had added a great university. The whole achievement was symbolized in 1893 by the colossal Roman grandeur of the World's Fair. . . .

Alone among provincial cities, Chicago by the nineties was so secure in its cultural attainment that it could play a part in the decade's movements of revolt. As we will see, long before the apparently peaceful and complacent period at which we start our story, important kinds of dissent had been at work beneath the surface of American civilization. Chicago had contributed to all these. John Dewey and Thorstein Veblen, among others, had made the University from its beginning a centre of innovation in the social sciences. Louis Sullivan, who had designed the Auditorium for polite Chicago's symphony concerts, had played a major part in an architectural revolution of eventually world-wide significance. And Chicago literature, born in uplift, had ventured away from its origins into both the major literary heresies of the late nineteenth century, decadence and naturalism.

A young writer with an uncompromising moral intelligence and a style that happily relies on verbs, few adjectives, and no inflationary details, Flannery O'Connor in her new novel,* The Violent Bear It Away, *exercises both in this story of a Tennessee orphan boy, Tarwater. (The publisher is Farrar, Straus & Cudahy.) He becomes the battleground of God and the devil, a small site for a further battle against his own compulsion to become a prophet. Before this excerpt, Tarwater's great-uncle, whom the Lord had sent a "rage of vision," had built a pine box coffin, scratching on the lid, MASON TARWATER, WITH GOD. Now, that great-uncle had died at the kitchen table, and the boy, thinking to deny a Christian burial, had set fire to the house and was running to town.

Toward midnight he came out on the highway and caught a ride with a salesman who was a manufacturer's represent-

the Best" QUICK TASTES OF THE NEW BOOKS

ative, selling copper flues throughout the Southeast, and who gave the silent boy what he said was the best advice he could give any young fellow setting out to find himself a place in the world. While they sped forward on the black untwisting highway, watched on either side by a dark wall of trees, the salesman said that it had been his personal experience that you couldn't sell a copper flue to a man you didn't love. He was a thin fellow with a narrow face that appeared to have been worn down to the sharpest possible depressions. He wore a broad-brimmed stiff grey hat of the kind used by businessmen who would like to look like cowboys. He said love was the only policy that worked 95% of the time. He said when he went to sell a man a flue, he asked first about that man's wife's health and how his children were. He said he had a book that he kept the names of his customer's families in and what was wrong with them. A man's wife had cancer, he put her name down in the book and wrote *cancer* after it and inquired about her every time he went to that man's hardware store until she died; then he scratched out the word *cancer* and wrote *dead* there. "And I say thank God when they're dead," the salesman said; "that's one less to remember."

"You don't owe the dead anything," Tarwater said in a loud voice, speaking for almost the first time since he had got in the car.

"Nor they you," said the stranger. "And that's the way it ought to be in this world—nobody owing nobody nothing."

Alan Moorehead, who wrote that dramatic mosaic,* The Russian Revolution, *became a famous war correspondent, covering the British campaigns in the Middle East and Africa during World War II. In* No Room in the Ark, *published by Harper & Brothers, he has taken Africa for his subject—"the animals . . . and black Africa below the bulge." Gently, as if strolling down a familiar country lane while gossiping with a friend about his experiences, he sketches in with the right and observed detail the people (the Watusi, for instance, playing football in white shorts and striped sweaters) and the animals "more entertaining and much more terrible" than in the movies.

As elephants go there was, I suppose, nothing very remarkable about this couple: they were medium-sized beasts with rather short tusks, and they were feeding on a clump of bushes with that quiet aldermanic dignity that one usually associates with the species. But this hardly describes the sensations that are almost bound to overtake anyone on first seeing elephants from close at hand in their natural surroundings. One has a moment of panic, of course, but it soon passes, and presently you find yourself absorbed in the simple act of watching. Elephants, when they are not hunted or disturbed, create a curious area of calm in the bush. A kind of a hush surrounds them, an air of quiet inevitability; and this in turn seems to have a reassuring effect not only on you yourself, the observer, but upon all the other animals —the waterbuck, the wildebeest, and even the wart hogs— that may happen to be grazing in the same valley. It is not the dull calm of the herds of munching buffaloes. There is here a certain fastidiousness, a sense of great power used very gently and deliberately. All this no doubt can be noticed in any circus or menagerie, but nothing can quite describe the delicacy with which the wild elephant selects and breaks off the exact bunch of leaves he wants, and then stows it neatly into his tricorne mouth with a rhythmical pendulum motion of his trunk. When he has had enough of one tree and moves on to the next his footfalls never make a sound.

The other thing that surprises one during these first few minutes of elephant-watching is the nature of the country in which they live. Since the animal is so big one tends naturally to think of it against a background of vast forests and of rocks and mountains in the same relative proportions. But the trees here are scattered wide apart, and are nothing very special, and it is only at certain brief seasons of the year that the grass is as high as an elephant's eye. He stands there lording it out in the open plain for everyone to see, and his perambulation to the river for his midday bath is a progress in the grand manner, not a stealthy nervous business as it is with the other animals. From 10 A.M. until around three in the afternoon he dozes on his feet, sometimes in shade, more often in the full sunshine, gently swaying from side to side and occasionally flapping his huge ears (they are much bigger than the Indian elephant's). Towards evening he starts grazing again, and daybreak finds him feeding still. In the course of a long life of sixty or seventy years he has his share of the miseries and grandeurs of existence—toothache and thirst, and fighting—but if left to himself he is a genuine non-aggressor. He threatens nobody and apart from being rather wasteful in the way he knocks down trees and crops causes no annoyance.

Bruce Catton, who has helped to make Americans a nation of amateur historians, has a special ability to liquefy solid historical research and then reconstitute it into narratives of considerable dash and accurate drama. For this kind of see-it-now reportage, Mr. Catton received the 1954 Pulitzer Prize in history. Several years ago, Little, Brown & Company, after publishing the first of three volumes about Ulysses S. Grant by the late Lloyd Lewis, chose Mr. Catton to complete the project. In* Grant Moves South, *the second volume in that biography, Mr. Catton mentions that Grant's men obeyed him "simply because he expected them to do so." Out of untrained volunteers, many of them farm boys, ignorant of discipline, he formed a victorious Union army. Here, Grant's arrival at Cairo, Illinois, a month after he became a general. *(Continued on page 188)*



Balenciaga
pink ideas

Split-level
jacket

All-around belted jacket

Two of Balenciaga's versions—and they could be no one else's—of the pale-coloured, easily-cut little suit that is a Paris favourite this spring. Among its charms: it's a setup for hat thrillers. *Left:* Outstanding attractions here—the jacket's half-belting, longer back; the completely natural shoulder; and, of course, the peony-pink wool tweed. Suit, imported and copied in America by Ben Zuckerman; at Saks Fifth Avenue. *Right:* Here, the jacket is sash-belted all around (belts are back, at Balenciaga's). Suit, in pink wool tweed woven with a stranding of white, imported and copied in America by Ben Zuckerman. At Bergdorf Goodman; I. Magnin.

Over all the new dress-shapes:

The pale coat

Newly powerful fashion-factors at work here: the pale coat, the black dress—worn with magnified hats. *This page:* The pale-blue coat—current Paris idea of the dream coat to wear over everything—done here in fleece wool, with wide sleeves, patch pockets, slight out-goingness at the hem. Adapted by Ben Zuckerman; at Bergdorf Goodman; I. Magnin. *Facing page:* Some dresses might be overshadowed by such an exuberance of hat—but not this one, which holds some fairly strong fashion-cards itself. Among them: sleeveless-ness, pleats, a demi-princess look, the fact that it's black silk shantung. A Galerie fashion. About $100 at Rosette Pennington; Bramson's; Vandevers; Harold's. Hat, a storm cloud of black point d'esprit veiling, black silk cabbage roses: Emme.

The pale coat,
in blue





New demi-princess dress shape



The demi-princess shape

The little black dress in

Paris shapes

Two new dress-shapes here, originally discovered in Paris, their new topography mapped this way: lines, princess; sleeves, non-existent; colour, black; northernmost point, for both—an outsize, fascinating hat. *Facing page:* Two-piece dress that meets the princess line half-way—the bodice long, curved, the skirt full and swirling. There's not a smitch of sleeve. By Talmack, in William Rose black silk crêpe; about $160, at Bonwit Teller; Nan Duskin; Harzfeld's; I. Magnin. White organdie hat, bowed: Emme. *This page:* The princess look at its purest and prettiest—a black silk shantung dress, gently flaring, with patch pockets, standaway neckline. By Harvey Berin, about $100 at Saks Fifth Avenue; Gus Mayer; Sakowitz; Frederick & Nelson. Hat, a cabbage-rose-garden in pink and blue: Emme.



The full-princess shape

BEADLE

The colossal earring: News for day, life-size on this page, up to two inches of earrings, brazen, beautiful, fake, and big as that F. Scott diamond. All four pairs here mean daytime glitter. On the ear: turquoise, pearls, and gilt, massed like sea coral; by Van S Authentics, $10*. *Left top:* a great oval turquoise, matted in rhinestones, framed in gilt; by Capri, $5*. *Left below:* plain gilt dome; by Coro, $1*. *Right:* gilt, shredded like wheat, among turquoises; De Nicola, $8*. All, Altman's.

*PLUS TAX

The shadowy hat, *right:* An airy structure of black organza with a strong turn to its extreme romanticism—coils of coral and aquamarine about the peaked crown. Floating shadows, like veiling, are the result of superb invention by Fumi Hayashi, a young Japanese woman who has designed a collection of evening and late-day hats, some simply handkerchiefs, folded into elegant, pure shapes—a twist on the ancient Japanese art of paper folding. The hat is to order at Henri Bendel; I. Magnin. More coral bite in the lipstick, Desert Sun; the eye shadow, Precious Jade; both by Germaine Monteil. The earrings (*not* tiny ones!), by De Nicola. All are at Henri Bendel.

KAREN RADKAI





Suit ideas, filled in in triplicate

As propounded here, the spring and summer suit is a divisible costume in three parts. Each part dovetails into other costumes—a versatility emphasized by the three-way colour plan. Thoroughly U.S.A., these suits by B. H. Wragge have the lean silhouette that establishes easy rapport with the long-legged, long-lined American figure. *Left:* Based on a black skirt of textured silk: a long jacket in warm, toasty brown starred in black; and a brown overblouse, sleeveless. boat-necked. Peppery touch of orange: a silk chiffon circle scarf. The overblouse could lead an at-home life over black silk pants; the jacket might go out over a black sheath. Both jacket and overblouse are of Irish linen. Costume, about $90. Bracelets by Sandor Goldberger. All at Bonwit Teller; costume, also at Hutzler's; Neiman-Marcus; I. Magnin. Gloves by Meyers Make. The smooth coiffure demands lucent hair colour—the highlights of "Plush Brown" rinse by Roux. *Right:* More of the long-line suit look: bold Matisse swirls of black on white—an easy cardigan jacket with a surprise orange silk lining; with it, a white sleeveless overblouse, and—completing the trilogy—a black textured silk skirt. Jacket and overblouse of Irish linen. Costume about $110. At Bonwit Teller; Julius Garfinckel; Hudson's; I. Magnin. Gloves by Grandoe. Coiffure: the Walter Florell Salon.

HORST





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The comfort and the attractiveness at Idlewild of the new American Airlines building, designed by Kahn and Jacobs, after the hurly-burly of the oldest, permanent, floating, temporary domestic flight building in the world. . . . The logical beauty, the satisfying relationships of circles to circles, the brilliance of glazed, luminous colour in the paintings by Alexander Liberman at New York's Betty Parsons Gallery. . . . The idiocy of the song, "Running Bear."

PEOPLE ARE TALKING ABOUT . . . The talented American Savoyards in New York doing their Gilbert and Sullivan repertory, all fun and games, kicksy and flash, adored by audiences of old fans and children who rock at every twist of the tunes, played on one piano and a Hammond organ. . . . The Richard Ellmann mammoth biography, *James Joyce,* which gives readers the feeling of plunging down in a bathysphere into the details of Joyce's life as well as into the riddles of his writing, with Ellmann supplying such bits about Joyce as "he engaged in excess with considerable prudence" and reporting this brief encounter between Joyce and Proust: "According to one account, which William Carlos Williams heard and set down, Joyce said, 'I've headaches every day. My eyes are terrible.' Proust replied, 'My poor stomach. What am I going to do? It's killing me. In fact, I must leave at once.' 'I'm in the same situation,' replied Joyce, 'if I can find someone to take me by the arm. Goodbye.' '*Charmé,*' said Proust, 'oh, my stomach.' "

PEOPLE ARE TALKING ABOUT . . . The extravagant beauty of the hundred paintings by Claude Monet in the new exhibition showing the complete series of water lilies, cathedrals, haystacks, Venice, and the Thames, at the Museum of Modern Art. . . . The careful paying out of the point—the horror when wishes come true—in the new Lillian Hellman play, *Toys in the Attic,* in which Maureen Stapleton, Irene Worth, Anne Revere, and Jason Robards, Jr., not only cause the horrors but are the victims. . . . *The Lovers,* a brilliantly photographed French movie, directed by Louis Malle, in which Jeanne Moreau, a petulant beauty, rarely smiles until towards the end when she encounters a passing archaeologist who instantly conveys to her something that a rich husband and a handsome lover had apparently been willing but unable to. . . . In Germany, Frankfort's Jazz Keller, a night place low on comfort but good on jazz, some of it improvised in the late hours by visiting American musicians after their concerts.

PEOPLE ARE TALKING ABOUT . . . This name for the Danish furniture crowding the houses of young Americans abroad: "Expatriate Teak." . . . *Queen Mary,* the new biography by James Pope-Hennessy, thick with such pleasures as this description of Queen Mary on a 1911 visit to India: "She was sitting in the tree-hut, knitting, and suddenly remarked, pointing to the jungle with one of her knitting needles, 'Look, Lord Shaftesbury, a tiger.' For some seconds, on the principle perhaps that a cat may look at a King, the animal stood transfixed, glaring with its green eyes at Queen Mary, who returned the steady gaze. The animal then disappeared into the undergrowth."

"FOUR JOCKEYS" BY DEGAS, that great, misanthropic painter of shimmering ballet dancers, yawning laundresses, and horse racers, is among the Degas paintings that hang this month in two exhibitions. One, "Sport and the Horse," will be at the Virginia Museum of Fine Arts in Richmond until May 15; the other, to benefit the Citizens' Committee for Children, at the Wildenstein Gallery in New York from April 5 through May 7. "Sport and the Horse" includes, besides three Degas canvases, works by such painters as Stubbs, Troye, Manet, and Géricault; the Wildenstein exhibition is undiluted Degas, the largest collection of his paintings ever shown. So self-critical that he once wished for money enough to buy back all his paintings and jam his feet through them, Degas produced not only his superb paintings and sculptures but also drawings and engravings. ("Draw lines, young man," Ingres had told him.) Although he hung his paintings at the Impressionist Exhibitions from 1874 until 1886, he differed often and noisily with the impressionist painters. ("Don't speak to me," said Degas, who worked from memory in his studio, "of those fellows who clutter up the fields with their easels.") Oblique in perspective and strong in line, his paintings are, like the Japanese prints he so admired, slightly, coolly, and stunningly distorted. Possibly because he believed that "nothing in art must seem to be an accident, not even movement," his figures seem part of an inevitable composition. His work is as forthright as were his instructions about his funeral. There were to be, he told Forain (whose paintings show the influence of Degas), no speeches. "If there has to be one, you, Forain, get up and say 'He greatly loved drawing. So do I.' And then go home."





Mr. Antony Armstrong-Jones

BRITAIN'S ROYAL ENGAGEMENT

H.M. QUEEN ELIZABETH THE QUEEN MOTHER
ANNOUNCED ON FEBRUARY 26, 1960,
THE ENGAGEMENT OF HER DAUGHTER,
H.R.H. PRINCESS MARGARET,
TO MR. ANTONY ARMSTRONG-JONES

The whole world knows who Princess Margaret is, but few until February 26 knew much about twenty-nine-year-old Antony Armstrong-Jones, a hard-working, handsome photographer, many of whose photographs, taken especially for Vogue, have been published in both American and British Vogue. He is the son of Mr. Ronald Armstrong-Jones, Q.C., and the Countess of Rosse, who is married now to the Earl of Rosse and lives in the Irish moated castle of Birr, famous for its gardens, its Gothic rooms, and its giant telescope; photographs of Birr Castle appeared in Vogue, September 15, 1953. Her brother, Oliver Messel, is the talented English stage designer and painter, who did the settings and costumes last season here for the play, *Rashomon*. After Eton and Cambridge, Armstrong-Jones became a photographer, did photographic sets for a John Cranko musical, and in time had his book of photographs, *London*, published in England and this country. His photography, distinguished by its frankness, its reality combined with charm, shows the quality of his fresh, and, in a way, innocent eye. He sees for himself, is not impressed by Names, and persuades the powerful to be photographed the way he wants, not the stuffy way they usually prefer. Several years ago, he began to photograph the Royal Family, took this delightful photograph of Princess Margaret at the piano last August for her birthday.



Armstrong-Jones during his photographic session with Vicomtesse de Ribes

ANTONY ARMSTRONG-JONES AND HIS WORK FOR VOGUE

This large photograph is a good example of the free, effective work of Tony Armstrong-Jones. (In the small one, *above*, he stands on the bank of a lake in the Bois de Boulogne, at the end of a session of photographing the Vicomtesse de Ribes, a great beauty in Paris. Six pages of his superb photographs of the Vicomtesse were shown in Vogue, December, 1959.) *Opposite:* The Earl of Harewood, son of the Princess Royal, and first cousin of Princess Margaret, was photographed with his Countess and their three sons, James, David, and Jeremy Lascelles, by Armstrong-Jones for Vogue in the garden of Harewood House. About 1700, King George I once delivered himself of the view that he hated all Boets and Bainters; one of his descendents, the Earl of Harewood, has just as emphatic a liking for Busicians. He is president of the English Opera Group, an administrative assistant of the Royal Opera House, founder of the magazine, *Opera*, and, as director-general of the Leeds Festival in 1958 put together a programme that included Handel, Racine Fricker, and Duke Ellington. With Lady Harewood, a gay, attractive woman, a concert pianist before her marriage, he works hard for living art.

The Earl of Harewood with his family





Sir Alec Guinness

ANTONY ARMSTRONG-JONES AND HIS WORK FOR VOGUE

continued

To photograph people in the arts—painters, writers, the world of the theatre—all of them caught reacting, is among the first photographic pleasures of Armstrong-Jones. Here, he concentrated on the swerving eyeballs of Sir Alec Guinness, the star now of the movie, *Our Man In Havana.* For the Thurber portrait, Armstrong-Jones concentrated partly on the curve of hair which looks a little like the line of one of the Thurber drawings of a seal or a big dog. At this moment *A Thurber Carnival,* an odd, wonderfully intelligent, and bitterly sensible revue, with every word by Thurber, is a great Broadway hit. A sex-war correspondent, Thurber reports on stage male-female skirmishes with an accurate ear: "Meet Miss Gorce, she's in the embalming game."

James Thurber





Sun news: lipsticks on the beam

Refracted in the beauty here, an important element from outer space: sun—represented in three new ready-to-wear lipstick colours, seemingly drenched in sunshine, and designed to be played against enchanting clothes-colours in a sunny set-up. Each lipstick colour, shown in swatch-form on this page, sets up a new beauty-wave for pale or sun-tanned skin—pastel but not mealymouthed, offbeat but not violent. These, bearing solar names, to wear on the beach and beyond, for daytime or evening—their chiffon and linen life could be beautiful all summer.

The line-up: Orchids in the Sun, above, to wear with violets, roses, greyed blues, and wonderful whites. Pink Sunshine, below, for greys, beiges, field-and-mountain greens. For yellow, apricot, or chilled fruit colours, Coral Sun, shown at left, and again on the Nefertiti-like beauty on the facing page. More about this beauty—the eye-opening eye, drawn with two lines at the outer corners, then shadowed in a misty green colour; the roll-top hair, coolly wrapped to a cone-shape. (Preliminary stage of this coiffure, shown above, near left: the hair is mostly caught into a pouf at the crown, then outer layers of hair brushed over it.) Coral bead earrings by Sandor Goldberger. All make-up, here, by Max Factor in California sun colours.

LEOMBRUNO-BODI







The new straight hair—its sum and substance

Above: Straight is the key word here, and the facts are these: for this springy, exuberant kind of straightness the big build-up is a permanent wave that leaves hair docile but bouncy, wonderfully responsive to the vigorous brushing this look requires. The cut and shape here depends on rounding from a mock cowlick—or a real one; one stemmy curl that brushes the cheek. Maison Antoine, the experienced hand behind this coiffure, will also take over permanent wave problems; one substance-maker, Lenthéric's "So French" salon wave. Both: Saks Fifth Avenue; Neiman-Marcus.

The new Paisley situation—featherweightness

Left: A dress with the kind of evening appeal that goes on beyond devastating—on to such qualities as timelessness, the ability to cross continents without losing a flicker of its fashion sureness. Cloud-weight silk jersey makes the softness here—a close sweatery top with all-out fullness launched at the hipbone; a fluent little tie belt. Dress, by Galanos. At Bergdorf Goodman; Dayton's; Neiman-Marcus; I. Magnin. Necklace, a double twist of emeralds and pearls, by Cartier. Taupe satin shoes by Evins. Golden make-up keyed to tortoise-shell brown, by Estée Lauder.



The worldly cotton suit— with all the advantages

Invisible advantage: the addition of Dacron to beautiful cotton. Its purpose—to add stamina, and maintain a resistance-movement against wrinkles (even prunes, they say, would smooth out if a little Dacron could be added). Starting here, four suits of Dacron-and-cotton, all carefully tailored, and qualifying as citizens of the world—to be worn in any city from the first mild day to the last. These suits, all in city-coloured plaids, jacquards, prints.



Left: Clean-cut city look in a dress and jacket of Dacron-and-cotton, district-checked in brown, red, black. The dress is square-necked, sleeveless; the jacket, buttoned to the hip-bone. Extra *now*ness: a black straw sailor, necklace of coral beads, white sleeve-nudging gloves. Suit by Jane Derby, of Galey & Lord fabric; about $125 at Saks Fifth Avenue; Hutzler's; Halle Bros.; Harzfeld's; Neiman-Marcus. Hat by Sally Victor.
Right: Summer replacement for tweed—a suit of Dacron-and-cotton with boxy jacket, straight skirt, a way of staying aloof from muss-factors. The print, a small-sized take-off on Paisley, in turquoise and brown. Completing this look, a sailor in natural-coloured sawtooth straw. Suit by Adele Simpson, of Galey & Lord fabric; about $100. At Saks Fifth Avenue; Hutzler's; Halle Bros.; Harzfeld's; Neiman-Marcus. Hat, by Emme.
Closing notice on both these suits: the new Talon Zephyr—a zipper (left) with tiny nylon coils that's as limber as fabric and practically snag-proof. It can be broken open if caught in a slip, leaves the slip unharmed, heals itself in one zip.

KAREN RADKAI

HORST



The worldly cotton suit *continued*

Opposite page: Suit that, another month, might be wool; here, it's of Dacron-and-cotton to wear in town whenever it has a weather permit—which could be any day now. Dress and jacket, mostly of taupe and beige woven plaid, the dress-top of beige linen with loose turtle-ish neck. More beige: cotton gloves, ballibuntl straw hat. Suit by Herbert Sondheim, of Galey & Lord fabric; about $110. *Right:* Worldly suit consisting of a square-necked dress with folded skirt, jacket cropped enough to show a black leather belt. This, of Dacron-and-cotton woven in shades of pearl grey and taupe; not crush-prone, not sheer enough to need layers of underpinning. What it is: handsome, cool, wearable any lukewarm day in town. Suit by Adele Simpson, of Galey & Lord fabric; about $125. Both suits on these pages are at Bergdorf Goodman; Rich's; L.S. Ayres; Frost Bros.; I. Magnin.



The worldly cotton suit

continued





Opposite page: Worldly cotton suit with a boulevardier manner. Narrow dress with scoop neck, three-quarter length cardigan coat; both of black-and-white cotton tweed. Suit by Samuel Winston; about $160. Napier earrings. Both at Saks Fifth Avenue. Suit, also at Woodward & Lothrop; Neiman-Marcus. Milan hat by Lilly Daché. Van Raalte gloves. *Left:* Cotton suit Tattersall-checked in black on cream-colour, the checks slanted to a yoke-look at front. This jacket, boxy, with prim little collar; the skirt, straight. Topping: a big red straw hat (a squashable beret could stand in, for travel). Suit by Hannah Troy; about $90. Hat by Christian Dior-New York. Both at Bonwit Teller. Suit, also at Dayton's. *Above:* Suit with a silhouette switch, and elegant severity. Here, a longer jacket, somewhat shaped, over a box-pleated skirt, both Oxford-grey cotton. By Ben Gershel; about $145 at Saks Fifth Avenue; Woodward & Lothrop. Hat by Mr. Arnold. Lederer handbag.





Above: Bistro checks in black and white cotton, making a dress-and-jacket genre of suit—dashing in town or country. The jacket ties itself closed, mid-way, by a bias bow. By Trigère; at Bergdorf Goodman; Hutzler's. *Right:* Plaid with glen tendencies, woven in a quietly dazzling suit of black and white cotton. The jacket and skirt, both narrow and aloof from distractions, except for some bias banding. Here, with a white straw hat. Suit by Pattullo-Jo Copeland; about $200. Hansen gloves. Both at Bonwit Teller; suit also at Nan Duskin. Hat by Mr. Arnold. Rolfs handbag. *Opposite page:* Fresh suit idea—severe tailoring in a romantic fabric: cotton piqué, flower-printed in black, brown, white. The dress, a simple bare-necked sheath, under a slightly fitted collarless jacket. More romanticism: a wide white straw hat with black silk roses. Suit by David Goodstein, of Onondaga fabric; about $110 at Bonwit Teller; Julius Garfinckel; Hudson's; I. Magnin. Hat by Lilly Daché.

HORST

The worldly cotton suit *continued*



JAPAN, ITS BYWAYS

EDITOR'S NOTE: *A gentle man with a lively, attractive way of zeroing right in on the point, in both conversation and print, Donald Keene is an Associate Professor of Japanese at Columbia University. A scholar who learned Japanese at the Navy Language School during World War II to become a Navy translator and interpreter, he has been six times to Japan, lived there for two years, and studied at the Kyoto University. His latest book,* Living Japan, *published by Doubleday, is critical, affectionate, comprehensive, and shows his ability to reconcile "impressions of beauteous Japan with those of the aggressive rival for trade."*

The traveller of bygone days—the misty past of twenty years ago—was lucky if once in his lifetime he visited Japan. To remind him of the visit there would be the doll in a glass case displayed on the piano, the sword on the mantelpiece, the picture of Mount Fuji over the hallway umbrella stand, and his wife's kimono. He also enjoyed the privilege of informing later visitors, even if only very slightly later, that Japan would never be the same as when he saw it. This was his justification and great consolation for never making a second visit.

One is more apt, today, to meet Americans returned from their second or third journey to Japan. In their houses the glass-cased doll, the sword, and Mount Fuji have yielded to astringent works of art in the severest Japanese tastes, and guests may be requested to remove their shoes at the door.

Anecdotes and coloured slides of beautiful Tokyo geishas and Kyoto temples have also begun to pall, and the traveller to Japan, like his fellow in France or Italy, is searching for unbeaten tracks to beat, and unspoiled villages to spoil. Admittedly, however, it takes more of a spirit of adventure to plunge from the tourist circuit in Japan than to penetrate darkest New England or the furthermost reaches of Belgium.

You must face, first of all, the problem of language. Most Japanese have studied English at school, and at one time may have been able to creep agonizedly through *Treasure Island* or *Sartor Resartus* (the most recent works of English literature normally admitted to the Japanese curriculum), but they speak English no more readily or enthusiastically than the average American speaks French. However, if you take the trouble to speak slowly, using a nineteenth-century vocabulary, you may succeed where others have failed in talking with your neighbour on the train or even with the "English-speaking" guide at some remote temple.

All too often, Americans assume that a comic-strip idiom is easier to understand than the majestic phrases of Carlyle. I remember one airline hostess passing through a cabin filled chiefly with Japanese passengers, cheerily inquiring, "Everybody got their shot papers?" Nobody understood; she would have had more luck with, "Has every one his vaccination certificate?"

An interpreter, easily secured through the Japan Travel Bureau, can help you surmount some of the barriers of language. Do not, however, travel with an interpreter if you wish to live in the atmosphere of the typical European novel about Japan, in which bowing, smiling Japanese are constantly murmuring to one another (trusting that the foreigner will not understand), "Don't foreigners have big feet?" or "Blond hair makes me nauseous." The interpreter will tell you, as the novelist chooses not to, that the Japanese are actually saying, "We are happy you have come." And, indeed, they probably *are* happy that you have come, and not merely because you bring dollars. Despite occasional anti-American flare-ups widely reported by the press, the Japanese—particularly away from the two or three big cities—are pleased to see foreign visitors. It is not neccessary to build up their good-will; the visitor should concentrate instead on not destroying it.

The next problem in beating your path is the hotels. Most cities provide gleaming concrete and glass structures with rubber-tiled lobbies and other comforts of home, but the country generally affords only Japanese-style inns. If you insist on absolute privacy, if you enjoy the reassurance of solid brick walls around you, or if you are physically and spiritually incapable of sitting and sleeping on the floor, a Japanese inn is no place for you. The inn has all the opposite virtues: the solicitude of the maid, who brings tea when you return from sight-seeing and serves the meals in your room; the flower arrangement daily changed; the careful composition of your food on your lacquered tray; the light, airy room unencumbered by a bed until sleeping time.

The food may also be a problem to some visitors. Few foreigners leave Japan without strong opinions on the subject of raw fish. "I ate raw fish" ranks only slightly below "I smoked opium" as a conversational gambit. If eating a morsel of raw fish, an experience shared by only ninety million Japanese, has the power to titillate, by all means be titillated, though I personally find it hard to see why raw fish is exotic and raw oysters or raw clams (seldom eaten by Japanese, who find them dangerous and unhygienic) normal fare. In any case, if you hate raw fish, you can ask the maid for a cooked one, and she probably will be able to supply a steak. Food should not deter our adventurer.

Having disposed of the problems, where should you go? You might, especially in late April, travel to the north of Japan, where the plum and cherry and most other flowering trees all blossom together. Cherry blossoms may seem old hat, and you may even have had an overdose of them along the Potomac, but the sight of splashes of blossoms against a northern hillside still dark at winter's end, is dazzling enough to make you understand why the cherry blossoms are for Japanese almost the synonym of spring.

A good place to start a northern journey is Sendai, easily reached by train from Tokyo. (Incidentally, no one should

AND THEIR WAYS

What you can learn on its side roads

BY DONALD KEENE

be foolhardy enough to attempt to make the journey by car; the roads are dismaying and the trains excellent.) Sendai, though badly damaged during the war, has a few interesting old buildings. Nearby is Shiogama, a town on the coast from which the boat leaves for Matsushima, one of the glories of all Japan. Matsushima's wonders have been sung by many Japanese including the poet Bashô, a visitor in 1689. He wrote:

"No matter how often it has been said, it is nonetheless true that Matsushima is the most beautiful place in Japan. The sea curves in from the southeast forming a bay three miles across. There are countless islands. Some rise up and point to the sky; the low-lying ones crawl into the waves. There are islands piled on one another or even stacked three high. Some look like mothers with babes on their backs, and some as if the babes were at their breasts, suggesting all the affection of maternal love. The green of the pines is of a wonderful darkness, and their branches are constantly bent by winds from the sea, so that their crookedness seems to belong to the nature of the trees. The scene suggests all the mysterious charm of a beautiful face."

The boat from Shiogama threads its way among the hundreds of pine-covered islands (Matsushima itself means "pine islands"), each individual enough to have a distinctive name and legend. When you reach the town of Matsushima the superb view will be under your hotel window—the bay, islands, bridges, boats, and a little temple on the closest isle.

The main temple at Matsushima, the Zuiganji, set back from the shore, is one of the loveliest in Japan, and even visitors who think they have had their fill of temples will be excited by it. Elaborate woodwork and inlaid carvings give it marked individuality, and the entrance courtyard in April is fragrant with the blossoms of two immense plum trees, one pink and the other white.

Y. WATABE



One of Japan's off-beat glories: Matsushima, the "pine islands"

From Matsushima you should continue north to the Chûsonji, perhaps following Bashô's route by way of Ishinomaki, a charming fishing village. At Hiraizumi, the station for the Chûsonji, trains are met by a horse-pulled bus, probably the last in Japan. The bus jogs along to the entrance of the Chûsonji, a magnificent avenue of cypresses. The path through the forest is brightened here and there by radiant clouds of cherry blossoms, and you catch glimpses of little shrines, some hardly more than shells, others filled with sculpture. Finally you stand before the Golden Hall of the Chûsonji, built in 1124. From the outside, the temple looks dull grey rather than golden. This is because the rulers of Japan in the thirteenth century, fearing that the elements might destroy the Golden Hall, encased it in a sheath, a building exactly the shape of the one inside. Any disappointment over the exterior melts at sight of the treasures within, a spectacle to take one's breath away.

The Hall, no bigger than an *(Continued on page 184)*

Paris nightlights going on in America now



For the pure-and-simple-pleasure part of Paris fashion what counts—in the way that a windfall of sapphires counts—is the evening news (oatmeal is sustaining, but truffles, after all, are truffles). Among the charmers this year, the dresses on these four pages—all as romancy as sonnets, all in America now, all from the Lanvin Castillo collection. Coiffures are by Charles of the Ritz. Shoes by Charles Jourdan.

Left: Implicit romance in sprays of large black flowers embroidered on white organdie—for the woman whose imagination runs to out of this world. The high jacket is outlined and the waist streamered in black satin; the flare of skirt just skips the toes of the shoes. This, copied in America; at Saks Fifth Avenue; Julius Garfinckel; and Holt Renfrew of Canada.

Above: The substance of the romance here is all-white shadowy lace, sashed with loops of satin. Double tiered and scalloped skirt topped by a half-halter—part of Castillo's calligraphy this season. This, copied by Nanty, at Bergdorf Goodman; I. Magnin; Holt Renfrew of Canada.

HENRY CLARKE



More Paris nightlights

Here, two of the season's most avant-garde charmers, with a dashing glance back at the eighteenth century. *Left:* Point d'esprit was a Paris preoccupation this time around; often worldly, but at Lanvin Castillo butter wouldn't melt in its mouth. Where it's not point d'esprit, this ankle-length whiteness is covered with ruching and leaf embroidery; the midriff, banded in satin; and all of it is made of nylon. *Right:* Flip side of the Lanvin Castillo coin—black and white silk organdie with a Goya-esque impact and a reserve of satin (the train-length streamers are, in fact, laddered with satin cartridge pleats). Original in America at Bonwit Teller Custom Made Salon.

HENRY CLARKE





A millionaire's millionaire: Nubar Gulbenkian, drawn by Feliks Topolski

Nubar Gulbenkian, caught with all of his trade-marks in order in these Topolski drawings, once sparked a long-term row with his father by bringing a $2 roast chicken into the family's London office for lunch. "Ostentatious and extravagant," said his Armenian father, Calouste Gulbenkian, an oil man whose millions have defied counting, famous as Mr. Five Per Cent because that was how much he owned of the Iraq Petroleum Company. Nubar, in his sixties a joy-giving piece of Edwardian dreamery, is still a stickler for the delicious, showy details that Mr. Five Per Cent deplored. For thirty years, descriptions of him have consistently included, with awed adjectives, these five nouns: monocle, beard, eyebrows, orchid, and motor cars. The town car, *above*, grandly square, basket-worked, coach-lanterned, is what he calls his "taxi." Topolski sketched it on its way to Gulbenkian's "attic," a magnificent flat in London's Arlington House. Contrary to the rumour that Nubar was never a child, he was to his father a problem child. A brilliant student at Harrow, and then at Bonn and Cambridge Universities, and, though he once wanted to become a professor of physics, a productive factor in his father's many-pronged business, he early decided that what mainly to do with life was to enjoy it. Today he is officially connected with the Iranian Embassy, unofficially with the great, beneficent Calouste Gulbenkian Foundation. A work of his own art, unique but not eccentric, he ticks inside with the British idiom. From his formidable Eastern head emanates a phlegmatic English voice. Plump hands underline the voice's understatement—they stayed put on his walking stick as he said: "I am not worth a billion dollars, but I mean I have got enough to keep body and soul together comfortably."



VOGUE
PATTERNS

Flowers

to pick

by the yard



VOGUE VERY EASY-TO-MAKE PATTERN 9951

FRANCES McLAUGHLIN GILL



Definitely *in* this season, flower prints in almost every fabric—linen, silk surah, broadcloth, and cloth of the life-saving man-made fibres. About as easy as picking daisies, that's how these clothes are to make and to wear.
On the facing page: A Botticelli-like print of pink, coral, and green, on white silk surah. Really a flowery facile sheath, it has a wide square collar, a whiz of coral-coloured shantung for a sash. Vogue Very Easy-to-Make Pattern 9951. The big shady hat by Lilly Daché is of rough straw, takes up the pink in the print.
On this page: An impressionistic print of misted mauve, cerise, and green, on white silk broadcloth. It faces East—kimono-sleeved and obied in a moss-green silk shantung. Vogue Very Easy-to-Make Pattern 9950. Lilly Daché coolie hat in green braid straw. *Other views, sizes, on page 182.*

VOGUE VERY EASY-TO-MAKE PATTERN 9950





FASHION NATURALS U.S.A.

New look at some bread-and-butter clothes

These fashion fundamentals have a 1960 air about them. The cashmere cardigan gains new dash, a jackety look; the knitted dress appears in a four-season fabric, with a new degree of blousing; suit blouses (next pages) adopt an interesting non-shirt look. *Left:* The most jackety cardigan yet—cashmere in a crackling, high-voltage blue. Double-ply depth gives it jacket bulk; add to this the straight-from-the-shoulder cut; sleeves that end clear of the wrists; big buttons. By Ballantyne. With it, a skirt/blouse pairing in pink textured silk, the skirt knife-pleated in wide slices, the overblouse sleeveless, boat-necked; by Ellen Brooke. Sweater, about $50; skirt, about $40; blouse, about $25. Jewellery by Van S. All at Lord & Taylor; Neiman-Marcus; I. Magnin. "Lighthearted" lipstick by Frances Denney; at Lord & Taylor. *Above:* New depth of blousing, above a drawstring waist and a very soft skirt. The fabric—melon-coloured knitted Creslan—is light in weight, anti-wrinkle—could span ten months of the year. Another virtue: it's washable. By Goldworm, about $35. Lord & Taylor; Himelhoch's; Joseph Magnin. Bracelets by Erwin Pearl.

WILLIAM BELL



More fashion naturals— the look-maker blouse

Five versions of new blouses with a non-shirt look, to wear with spring suits. Other common denominators here: all five are overblouses (the suit with overblouse is also 1960) and all could go on into summer over skirts or as cool toppings for slim trousers. *Above:* Easy little overblouse, U.S.A. in feeling. The soft beige fabric is banked by shirring above a narrow waistband. By Morlove in washable crêpe, a blend of Dacron, Cordura rayon, and Du Pont nylon. About $8. Richelieu necklace. Both: Bloomingdale's. Blouse, also at Himelhoch's. *Right:* Non-shirt in a waffle-y polka-dot print—brown on white, to wear with a beige suit. It's lightly bloused, then lightly fitted over the hips and bowed at each side. The neckline is high, wide—would be scarcely visible under a suit jacket. By Customcraft, of Avisco rayon; about $9. Richelieu necklace. Both at Lord & Taylor.







Above left: Colour additive for grey or beige suits, an apricot overblouse of textured silk that could double as at-home topping for silk trousers. A drawstring controls the blousing at the waistline; slight peplum effect goes on below. By B. H. Wragge, about $30. At Bonwit Teller; I. Magnin. *Above right:* Turtle-neck overblouse, non-shirt idea for the suit with a cardigan jacket. Here the turtle collar is widened, stands away slightly and softly at the base of the throat. By Helitzer, in beige Ban-Lon jersey; about $12. At Best & Co.; Frost Bros. *Directly right:* To wear with longer suit jackets, a lengthened overblouse, its lines straight and easy. The wide, curving neckline is a good solution for the blouse problem that's often inherent in set-away suit collars. By Tina Leser, in a deep beige cotton crêpe; about $20. At Bergdorf Goodman.

WILLIAM BELL





The case for the benefit bath

Not just the bath that bathes, or the shower that showers—but the bath, or shower, that beautifies: that's the Plimsoll mark for bathing now. A whole group of new beauty preparations has emerged, centred around the bathing ritual—i.e., meant to be used before, after, or during the bath, and aimed at producing tangible, see-able beauty results. Unlike the simple old-time bath salts, that did little but perfume the water (and were sometimes rather jagged to have lying about in the tub), these new preparations have built-in health or beauty benefits—or, at the very least, give the bather's morale a boost that lasts for hours, post-immersion. High on the list of new bathing adjuncts is Germaine Monteil's Royal Secret Bath Perfume, a mélange of skin-softening oils, plus the scents of spices, flowers, and herbs (jasmine and patchouli are among those deliciously present). It's to be rubbed lightly over the body after bathing or a shower, or a few drops can be trickled into the bathtub while the water is running. Don't upend the bottle, though, in either case—it's extremely potent. A half-ounce costs $5*. At Saks Fifth Avenue.... Balenciaga's entrancing perfumes, Quadrille and Le Dix, are now scenting cakes of bath soap (each cake has the Balenciaga temple and scallop design in bas-relief on the top). Firm, hard-milled, and nice to hold in the hand, the soap seems to contain a stronger infusion of actual perfume than most scented soaps; it smells celestial while you're using it, and so do you, for a gratifying length of time afterward. $3.50 for a box of four cakes, in either of the two scents. At Lord & Taylor.... A cream that works smoothly with your bath or shower to counteract dryness—or simply to maintain a China-silk skin—is Scandia's Crème Pour le Bain, rich but un-greasy, extraordinarily softening. What you do is this: before bathing, work the cream rather lavishly into dry, rough, or chapped areas of skin—elbows, neck, heels. The scent is Bergamot, orange-y and pleasant. Then, in the tub or shower, the cream washes off, but not before it's done its softening work. Two sizes, $3* and $5*; at Saks Fifth Avenue.... Hard water, to the women who live with it, can be a fairly severe trial. It discourages soap from lathering, makes skin dry and flaky, leaves a dull alkaline film on newly-washed hair, and behaves in a generally frustrating manner all round. Now, happily, it's quite easy to have rain-water-soft water even in the most inflexibly hard-water parts of the country. What's needed is a built-in unit called the Lindsay Water Softener—just about as easy to install as an air conditioner.... After-bath lotion *(Continued on page 190)*

*PLUS TAX

New lingerie colour: mauvey-pink

Left: Lacy peignoir, brassière, and girdle, with the charm of a new colour, the same colour, for all three—clear mauvey-pink. Peignoir, dress-length, with fullness falling from a high yoke; rose-bordered collar and sleeves. There's a nightdress to match (not shown). Both, by Munsingwear, in tricot of Du Pont nylon; about $35. Strapless brassière in marquisette of Du Pont nylon with Dacron leno elastic back; patterned with lace roses, leaves. About $6. High-waisted girdle of nylon power net, front panel of nylon marquisette; about $11. Both, by Hollywood Vassarette. All at Best & Co.; Hudson's; Famous-Barr; Frederick & Nelson.

Batiste—its new floating power

Nightdresses and peignoirs that vary in length, but not in floatiness—this, provided by Dacron: cool, pretty, submersible.

Left: Double sweep of pale-blue batiste of Dacron-and-cotton—a nightdress and sleeveless peignoir to match, edged in white lace, embroidered with lilies of the valley. By Iris. Nightdress, about $18; peignoir, about $35. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.

Below: Pale-blue nightdress with a long fall of skirt, a bodice trimmed with white Ban-Lon lace. In batiste of nylon-Dacron-and-cotton. By Fischer; about $15. Bonwit Teller; I. Magnin.









Above: Short nightdress in pale-blue batiste of Dacron and cotton; white eyelet cotton ruffles. Over it, an airy little peignoir of white drip-dry eyelet cotton; white satin binding. Both, by Lucie Ann. Nightdress, about $18; peignoir, about $30. At Bergdorf Goodman; I. Magnin. *Left:* Nightdress and peignoir, dress-length, with pin tucking, lace. Both, in pale-blue nylon-Dacron-cotton. By Sans Souci; nightdress, about $6; peignoir, about $7. Best & Co.; Frederick & Nelson. Unseen finishing touch: Du Barry's evanescent new night cream, Crème Paradox.



MR. AND MRS. EERO SAARINEN WITH THEIR FIVE-YEAR-OLD SON, EAMES

EVELYN HOFER



A MODERN ARCHITECT'S OWN HOUSE

The Eero Saarinen remade house, Victorian outside, modern inside

Some day, Eero Saarinen feels, he will design a house for his family. Then, he said, he will have to make an "architectural statement." Meanwhile, Mr. Saarinen, one of the ten most famous architects in the world, lives with his wife, Aline, the art critic and author of *The Proud Possessors*, in a Bloomfield Hills, Michigan, farmhouse, vintage 1880. Victorian outside but cool, clear contemporary, a little naked inside, the old house has become, in Saarinen hands, a beautiful laboratory for modern design, what the owners call a staging area. For his own house, Mr. Saarinen confined his architectural work to pointing up its Victorian charms, restoring, correcting, pulling the disparate 1880 and 1930 wings together with a ground-to-roof glass wall and then putting back the original door, *right*. "Steinberg Victorian" is what the Saarinens have named the arched detail Mr. Saarinen invented for the overdoor.

Inside, an open-tread wood and metal Constructivist staircase, soaring, open, and light, replaced a dark, narrow, tenement-type one to announce a stunning change in time and spirit immediately as the front door opens. The house is the primary testing ground for Mr. Saarinen's furniture experiments. Born and initiated here were his now familiar pedestal tables and chairs—designed, he once said, "to clear up the slum of legs in the U.S. home." Table tops throughout the house are trial variants: slate, marble, black glass. In the living room, page 177, a foam rubber mattress serves as a sofa until Mr. Saarinen gets around to designing one. *(Continued on page 175)*

VOGUE'S FASHIONS *in* LIVING





INTRODUCING

DEBUSSY

Music...and moonlight...and the sea–reflected in solid silver by Towle

Inspired by the music of Debussy, Towle re-creates in silver the mood of France's most romantic era. The result: a pattern* sculptured in melody with all the delicate charm of "Clair de Lune," the haunting loveliness of "La Mer"... to bring to your life time-enduring beauty in sterling. Once you've held its luxurious weight, felt its perfect balance, fondled its finely wrought detail ...you'll discover that *this* sterling might very well be *your* sterling. See Debussy at your Towle store today. Six-piece place setting, $46.00, Federal Tax included.

TOWLE
SILVERSMITHS

* © TOWLE MFG. 1959

Saarinen *continued*

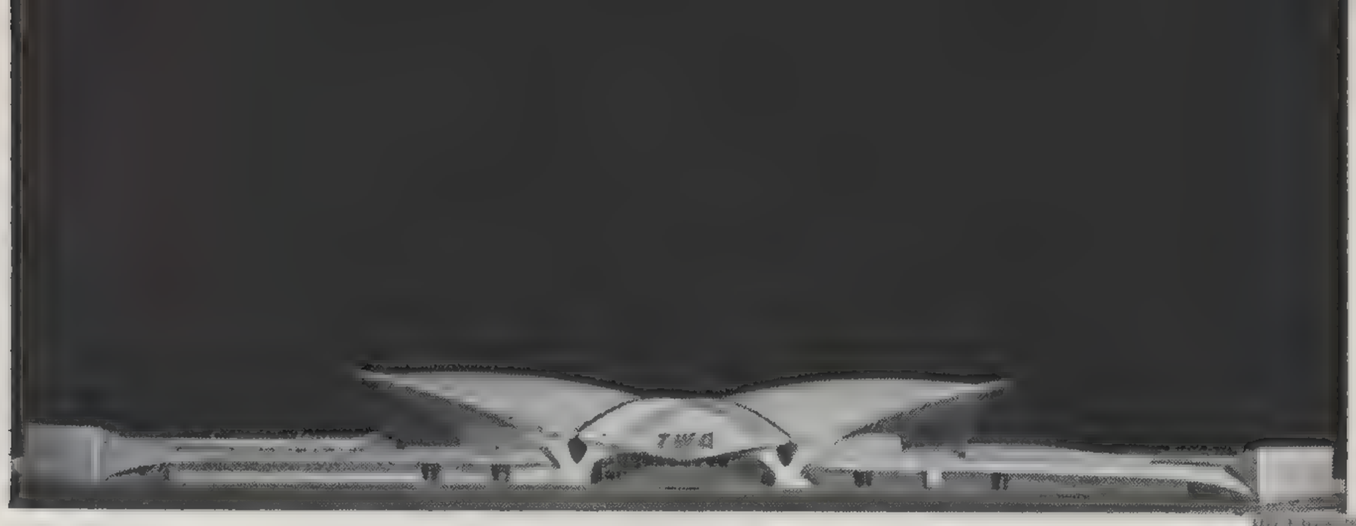
Meanwhile, Eero Saarinen designs award-winning buildings, so different from one another that their very difference is the only Saarinen trademark. The difference stems from the architect's respect for a building project's special and inherent problems and its environment, its need to harmonize with its neighbours.

Within these constraints, he invents. Feeling that modern architecture is "word-poor," he continually broadens its vocabulary. In Saarinen buildings recently completed or still underway (*right*), his use of pre-cast concrete with a Norwegian emerald granite aggregate for the façade of the U. S. Embassy offices in Oslo created an unexpected and magnificent building material and started a new industry in Norway. Masonry walls, long abandoned by architects because of their anachronistic handicraft requirements, are scheduled, thanks to a new technological method, to be the dominant theme of the Morse and Stiles College at Yale. For these colleges, he forewent standardized, systematized rooms—emphasized, instead, diversity. As projected, the rooms are as random as those in an old inn; they come in towers, in various shapes and sizes, window and study arrangements. These colleges will stand in stunning contrast to a 1958 Saarinen building on another part of the Yale campus: the Ingalls Hockey Rink, a dynamic arena spanned with a soaring, voluptuous concrete arch.

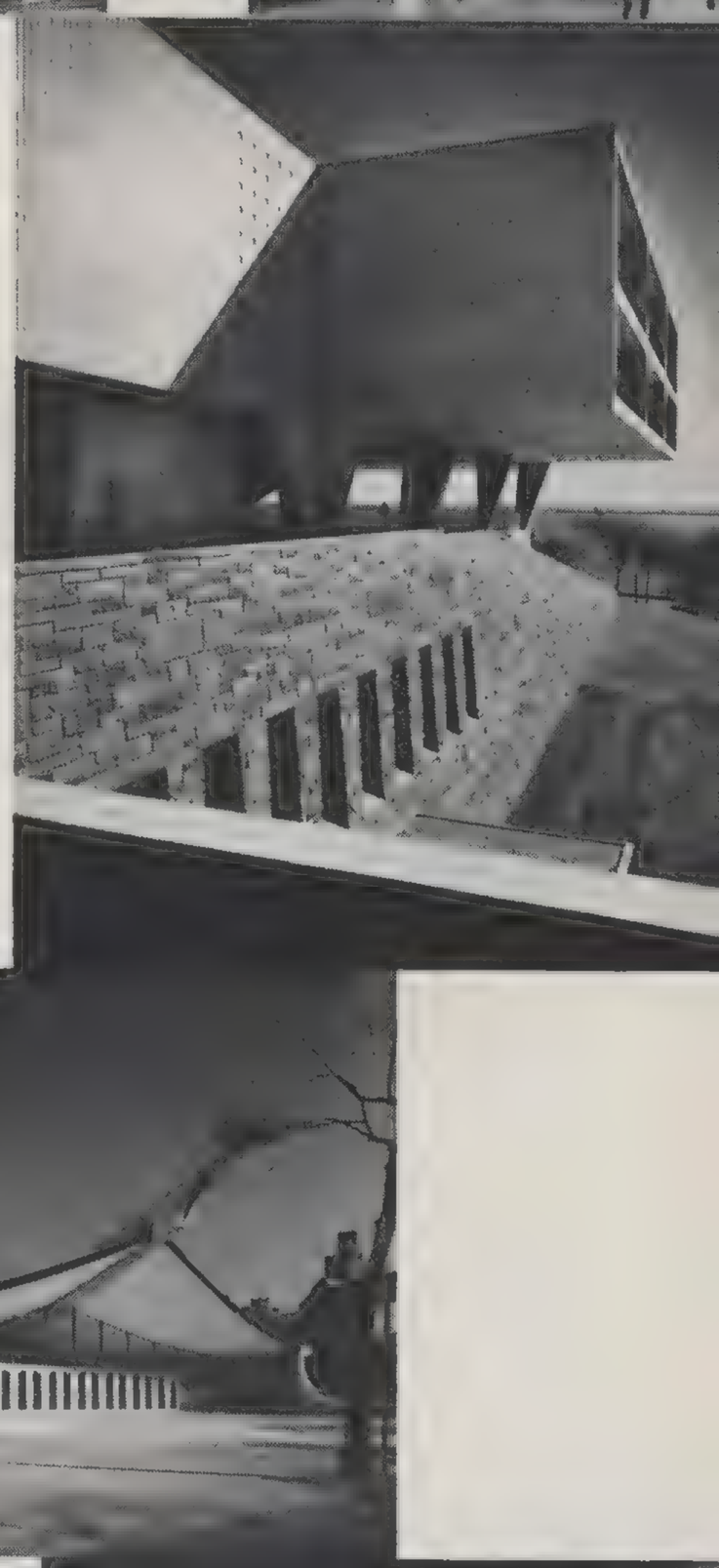
In the Dulles International Airport Terminal, to be completed in 1961, with a daringly-sloped colonnade of concrete piers, Mr. Saarinen has embraced both the spirit of Washington's Federal architecture and the adventure of jet travel. To cut down passenger footwork and increase airport efficiency, he thoughtfully devised a revolutionary mobile lounge system that glides passengers in sit-down comfort from the terminal to the plane door.

The same principle—not fighting the environment but working with it—goes in the architect's own house. Though the Saarinens revised and simplified the house's interior, its Victorian shell imposed one unalterable condition.

No matter how they might adjust ceiling levels to suggest a flow of space, the rooms would remain basically boxes. Hall would be hall—living room, living room—dining room, dining room. Along with the high ceilings, this division suggested a kind of formality that reinforced the owners' mutual taste for a serene atmosphere ("cold, if you insist," Mrs. Saarinen said) rather than a cosy one. After five years of living in their staging area, they have found that they liked the high ceilings, the self-containment of the rooms they inherited. While waiting for Mr. Saarinen to design more special furniture for the house, they discovered that they want as little furniture as possible, not even "organized" clutter; and, though they know that theoretically interior and exterior should blend, they have learned there is also great joy in this provocative contrast. More photographs of the Saarinen house, its paintings and sculpture, on the following pages.



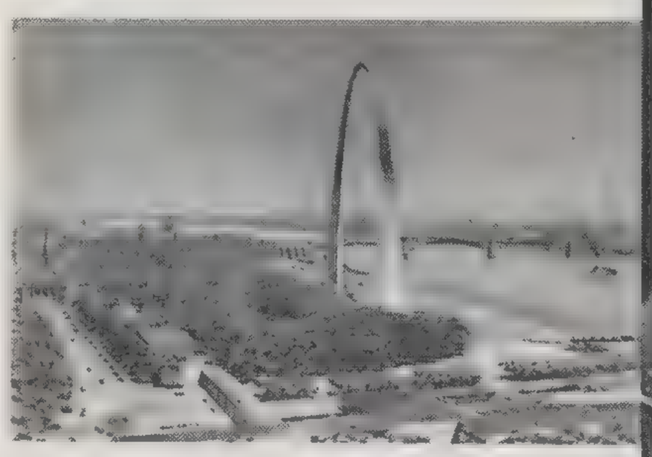




Saarinen architectural drama: seven recent spectaculars—three completed, four underway.
Above left, model of the Trans-World Airlines Terminal, Idlewild, New York; winged concrete.
Above right, U. S. Embassy Building, Oslo, Norway; chequerboard green granite façade.
Right, Milwaukee County War Memorial Center, Milwaukee, Wisconsin, box-kite rectangles against a panorama of lake and sky.
Below, David S. Ingalls Hockey Rink, Yale University, a swoop of concrete arch

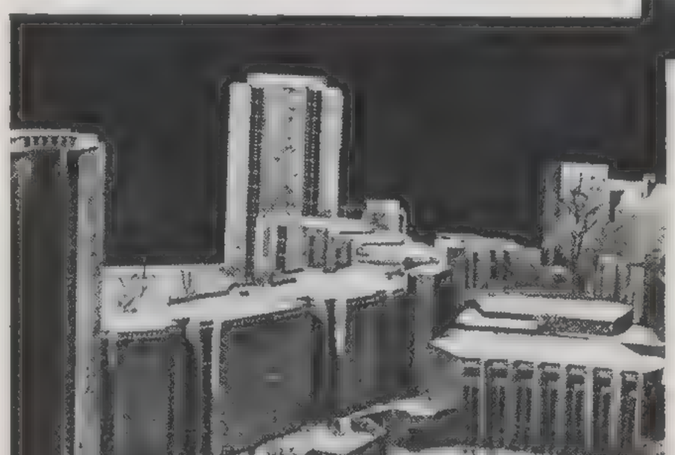


Right, Dulles International Airport, Chantilly, Virginia; behind its tilted colonnade, mobile lounges—a revolutionary concept of airport planning.



Above, St. Louis Arch, stainless steel focus of the Jefferson National Expansion Park, St. Louis, Missouri.

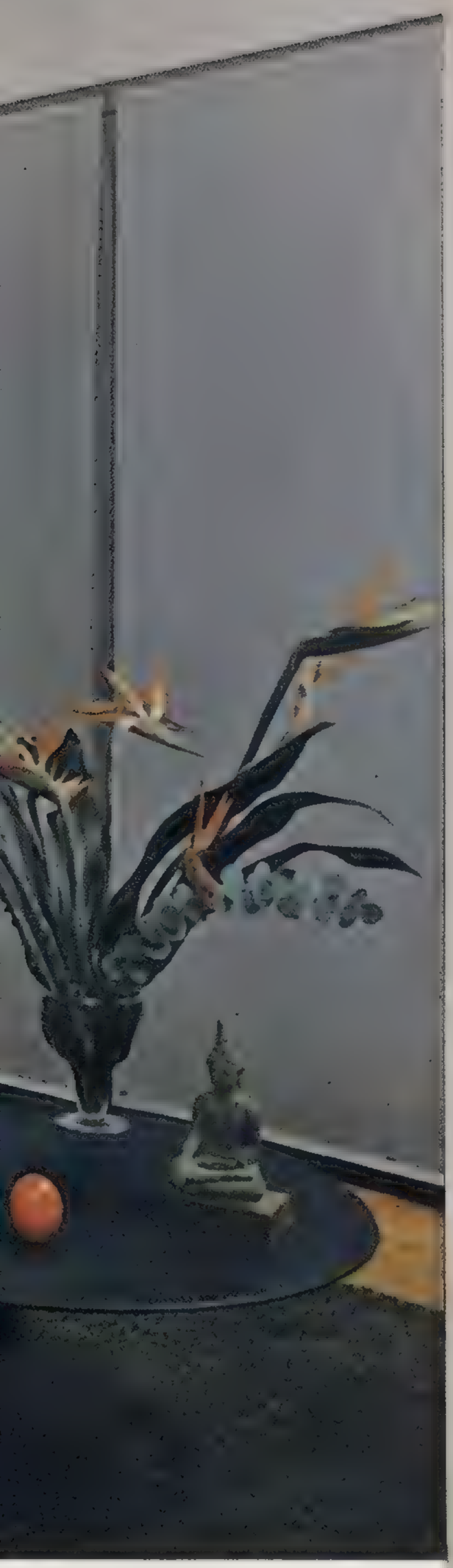




Left, model of Morse and Stiles Colleges, Yale University; polygonal citadels of masonry, shaped to provide a variety of spatial experiences.



Inside the architect's Victorian house: startling brilliance, a cool seesaw of proportions. *Above*, living room and dining room: in the dining room, on a pedestal, a polychrome wood Garuda bird from a temple in Bali; the purple and yellow "Homage to the Square" by Josef Albers. In the sparse living room, "Dusk," a large painting by the young Japanese artist, Ohashi; on the high white pedestal, a Cambodian bronze Buddha mask; on the table with Finnish glass vase and Tiffany glass saucer, a small bronze by Jack Squier. *Right*, "Conquest of the Mountain" by Paul Klee, and "Cloud," in granite by the Japanese sculptor, Nagare. *Left*, in front of the window-screening, panelled fireplace wall, the famous Saarinen-Eames 1941 organic chair, an "antique of modern furniture."



Brilliant
austerity
in the living
and
dining rooms

EVELYN HOFER



DINING ROOM CORNER, INTERNATIONAL

Saarinen *continued*

A marble, pedestalled Saarinen dining-room table, *above*, is set with silver designed by another famous architect, Mr. Saarinen's father, Eliel. When the father and son came to Michigan from Finland in 1923, they brought the brass candelabra, which in the 1400's hung in a Finnish country church. On the table: Indian bell, Florentine mats, German porcelain, Viennese decanter, and Belgian wineglasses.

From two rooms and a small corridor: the master bedroom; a chimney is incorporated into a free-standing floor-to-ceiling unit to separate sleeping and dressing sections, to house Mrs. Saarinen's dressing table. A shelved make-up and jewellery cabinet swings out from the far side. On the near side hangs Ben Shahn's "Peter and the Wolf," bought at one of his first one-man shows for $90.

BEDROOM, ITS CHIMNEY WALL A ROOM DIVIDER





For the usual
living requirements,
unusual solutions

EVELYN HOFER

LIBRARY WALL OF THE SAARINEN LIVE-IN LABORATORY

Because of the spread of their work, both Saarinens travel often, and their friends form a great international chain across this country and the world. At home in Michigan, after their son, Eames, named for Charles Eames, has gone to bed, they work in the evenings together, at desks that face each other behind the workroom's sliding door, *above*. In the book shelves, removable panels, mounted with two Bali masks, *above*, and a small Sicilian cartwheel, *above* and *right*, hide magazines. Beside the winter garden on the hi-fi cabinet, *right*, an ever-changing miscellany of Saarinen travel mementoes includes here a Greek vase fragment, a silver Peruvian llama, a Buddha head, and a Baffin Island bear.

WORKROOM'S MUSIC CORNER



BY RONALD DEUTSCH

how to write a BTDSPYGF

The shifty art of post-card prose—

an excerpt from "Is Europe Necessary?"

EDITOR'S NOTE: *At twenty-nine, after being overexposed to Europe, Ronald Deutsch began his first book,* Is Europe Necessary?, *a studied mocking of European travel, to be published this month by Holt. Here, an excerpt from that book which he finished just after his thirtieth birthday a year ago. The root of this delay lay in some advice given him eleven years ago by Harold Ross, the late editor of* The New Yorker: *"Thurber says nobody can write humour until he's thirty."*

Remember, in those golden moments when you are abroad, this may be the delight of your lifetime. Perhaps never again will your blood pound so, never again will you know this giddy excitement. Above all, never again will you be able to write such effective post cards.

According to Ernest Milwick, Superintendent of Second Class Mail, U.S. Post Office Department, "There is no more provocative form in the world of letters than the illustrated post card. Here a few strokes of the pen provoke the reader as nothing else can."

To me, these insightful words prove that no tourist should be without Mr. Milwick's *A Treasury of Picture Post Cards* (Department of Agriculture, Paper Products Section, 75¢). For though the lay reader may not have background enough to enjoy the more technical material—as, *Vertical or Horizontal, A Conflict of Forms*—he is sure to profit from Mr. Milwick's cogent history and tastefully selected anthology.

Mr. Milwick begins—in his characteristically logical manner—by discussing the primitives. "Curiously," he writes, "their aims were much like those of the moderns—a quickening of envy and an increased retention time.

"For," he adds, "from the first, the post card was glanced at and discarded at once. The reader's emotions rejected the actual message."

The author reports that this psychological phenomenon was confirmed experimentally by Dr. Cecil Feldspar, of London. In 1874, Feldspar mailed to himself a card picturing Edinburgh Castle, with the message, "Am being held prisoner here. Do not fail me. Desperately, Henry."

The next evening, Feldspar asked his wife, "Any mail for me?"

"Just a card from Henry."

"Oh? What does he say?"

"Nothing. He's in Scotland."

Dr. Feldspar sought to suppress his findings, but news leaked out. Thus emerged the Defeatists, led by the moody figure of Vladimir Virsky. Virsky, now cynical in the extreme about the likely reception of his writings, produced such works as this one from 1877: "Dear Boris: Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated. Ever. Vlad."

But in 1878 a new optimism came to the post cardists. One man saw the potential of the art. He was, of course, Irving Gedlock, an insurance tycoon who took up his pen late in life, during the yearly trips abroad upon which his wife insisted.

Gedlock's work was addressed chiefly to his friends, all harried executives with time merely to glance at the signature. Years passed in failure. And then Gedlock conceived the stroke which was to make his name legend, the signature scrawl, "Frbml."

"From that time," says critic Milwick, "not one word of his clearly written text went unread, as recipients struggled to learn the identity of the sender. Of course, the technique is today so common as to be trite. But in his time, the Gedlockian Close produced a wave of excitement.

"Gedlock did not rest on his laurels. By 1883, he had rough-hewn the lines of the school which is today known as the Abbreviationists. Their work is best typified by Gedlock's Paris experiments, of which the following is outstanding:

'Dear Tom:

Thrilled to be in Paris, where was amazed to meet F. and P. You remember—C's friends. I guess I needn't say how we spent the evening, or what L. said. M. sends her love to you and R. How is B's new idea coming?

Regards,
Frbml.' "

Abbreviationism brought about an immense increase in retention time. And Gedlock is still the fountainhead of the foremost trends in the art. An example is the turn-of-the-century circle headed by Enoch Fielding, who developed the Fielding Block.

This is the device in which the message runs over and completely obscures the printed caption of the picture, thus piquing curiosity enough for the reader to take the card to the office and ask, "Anybody know what castle this is?"

It was this technique which led to the Obscurantist Ramble, in which the message wanders from its box into the address, blocking the postmark area and even concealing the first name of the addressee, so the *(Continued on page 187)*



Not too short is what she wants in Italian, and—thanks to a helpful little book that makes it scrupulously clear in five languages—not too short is what she'll get. The book, which is half-masking Vogue's model here, works exactly like all those invaluable handbooks that translate dollars into francs and snails into *escargots*, with one difference—it's concerned strictly with language snarls likely to arise in beauty salons in Spain, Germany, Italy, France. (If it's *un traitment complet* that you want, well, by George, wherever *on parle français*, a complete make-up is what you'll get.) Helene Curtis is the author; 25 cents the cost.

Helene Curtis
Suite 1300
75 East Wacker Drive
Chicago 1, Illinois

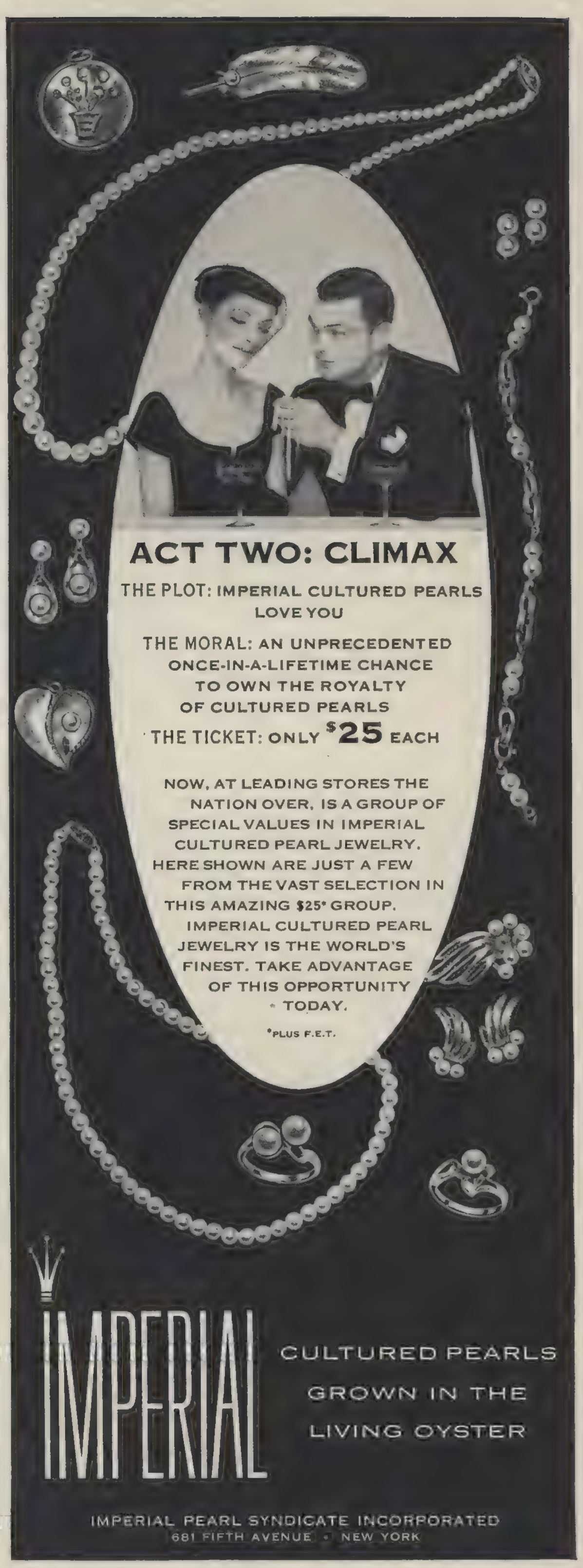
Please send me the Helene Curtis International Phrases of Beauty Booklet as offered in the April 1 issue of Vogue. I enclose $.25 in coin or stamps, which includes postage.

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*Street*_____

*City*_____ *Zone*____ *State*_____

This offer is good only in Continental U. S. and Canada.



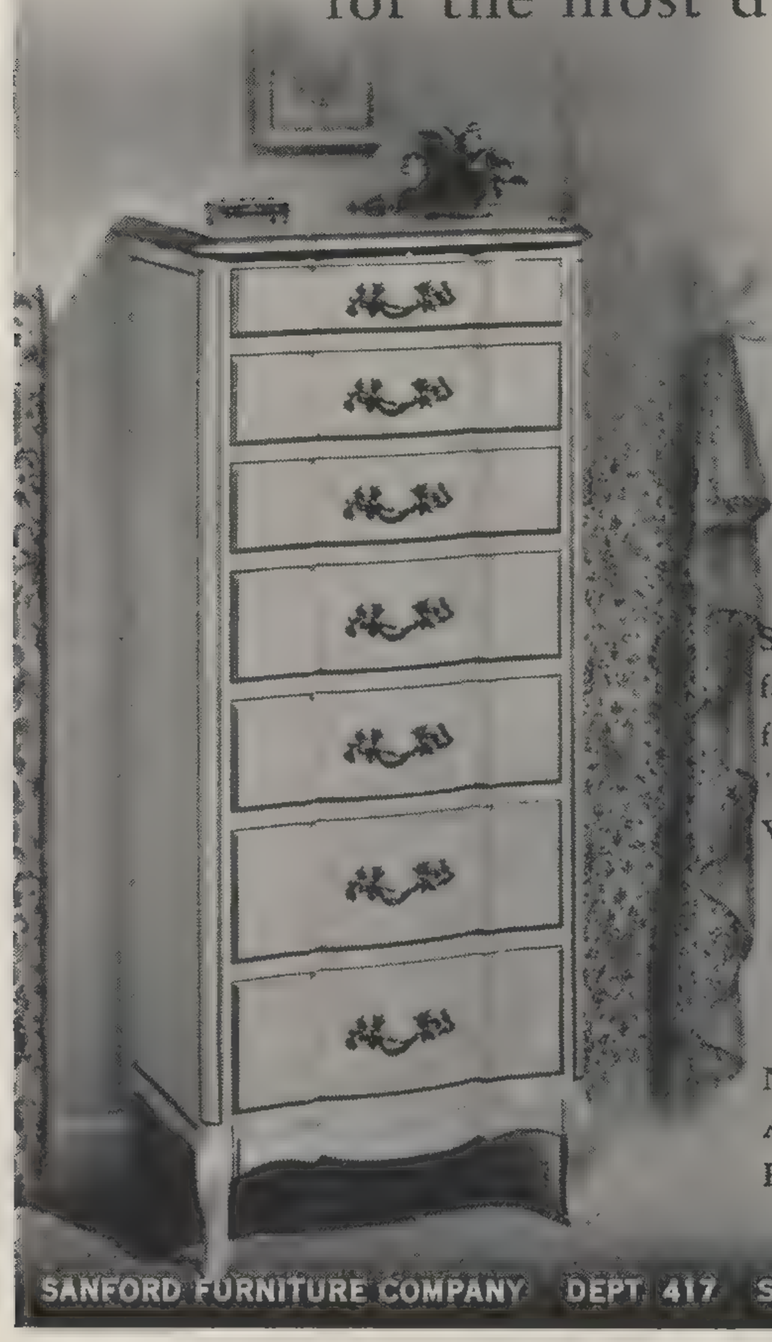


BUTTERFLY DESIGN PURSE SIZE ATOMIZER SHOWN.

True sophisticate, this! Suave and sleek as a lighter, works like a lighter, too! The Continental way, my pet, to waft alluring fragrance as constant as the night or day. Tight-closing. Hoards each precious drop 'til put to work. Provocative accessory enriched by Old World craft. Worth discovering at better places. $5.95 to $7.95. Also in impressive, hand-chased sterling at $18.00. DMW, Inc., Chicago 41, Illinois.

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Send for Sanford's fascinating new 24-page furniture booklet "A World of Wondrous Woods"

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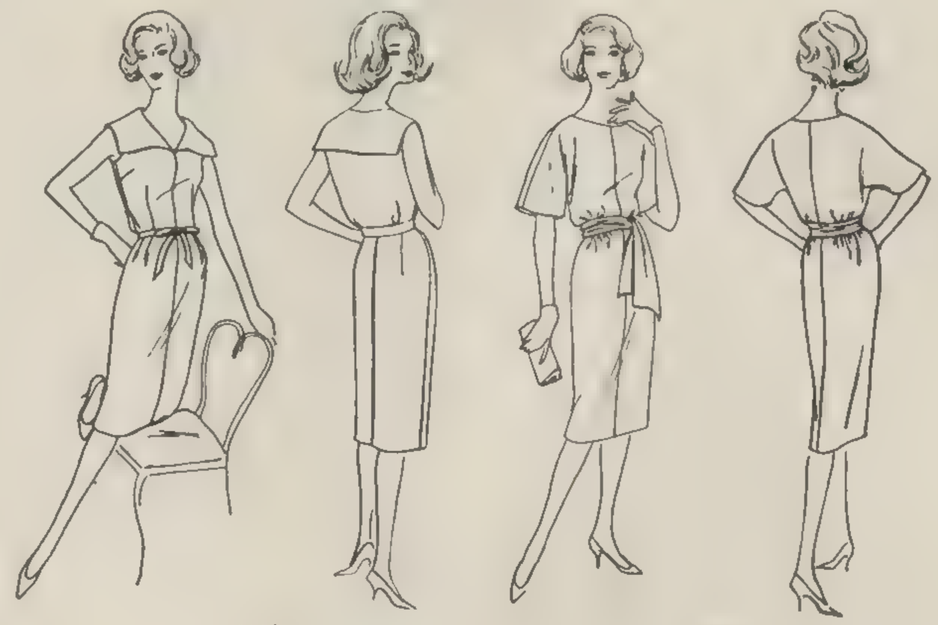
Address_____

Enclose 25c for booklet

SANFORD FURNITURE COMPANY DEPT 417 SANFORD, NORTH CAROLINA

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 162-163)



9951 9950

Above left: Sleeveless dress that also comes with above-elbow sleeves. Vogue Pattern 9951, Very Easy-to-Make, sizes 10-18. Size 14, 2⅝ yds. of 45" fabric; sash, 1¾ yds. of 45" fabric. Price, 75c.
Above right: Dress with kimono sleeves that come short or elbow length. Vogue Pattern 9950, Very Easy-to-Make, sizes 10-18. Size 14, 2½ yds. of 42" fabric; sash, 1¾ yds. of 42" fabric. Price, 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

Now, a quick colour reviver for hair crises

In crisis situations, it's now possible to take swift, at-home measures to camouflage grown-out roots of grey hair—with a new temporary rinse by Roux. The procedure is almost as simple as setting your hair. The rinse, a ready-mixed liquid in a 16 oz. plastic bottle, is squeezed directly onto the pre-dampened hair and combed through. Setting can begin immediately afterward—the rinse pro-tems for setting lotion and conditioner. All this is done while-you-sit—bending over a basin is not necessary—and with a minimum of mess, thanks to a special nozzle on the bottle that rations out the rinse a few drops at a time. The colour doesn't rub off or run on slight contact with water, but it can be shampooed out easily. These Roux Fanci-full rinses come in twenty-two shades, including Plush Brown, for kindling brunette highlights like those illustrated on page 132.

The case for the benefit bath *(Continued from page 169)*

is beginning to seem as much of a necessity as a towel; it's certainly one of the major pleasures of the bath ritual, besides having the definite beauty-advantage of smoothing and softening skin. Princess Marcella Borghese's new Satinata, a clear, pale-green liquid, belongs to this group; smoothed on after the bath or shower, it makes skin feel wonderfully soft, refreshed, coddled. $3.50*, at Bonwit Teller.

Women who prefer showers to baths may have felt vaguely cheated because they were missing out on the delights of Abano Bath Oil, by Prince Matchabelli; now, there's a splendid consolation prize—Abano After-Bath Cologne, which has emollient properties, can be used after the quickest shower, and is scented with a lighter, fresher version of the famous Abano perfume. $3*, at Bloomingdale's.

Lenthéric's new Bain d'Or Bubbling Bath Oil is a clear golden liquid of which a tiny quantity produces, in a tubful of hot water, these delightful results: a foam of bubbles, a light infusion of oil to soften and moisturize skin, a clinging but un-cloying scent—citrus, mostly, with a suggestion of new-mown hay. Not a smidgen of oil is left clinging to the tub, post-bath. A four-ounce bottle is $2. Bloomingdale's.

Now, a preparation from Europe is prepared to turn your bath or shower into a European health spa at the squeeze of a tube. Called Vita-Bath, it's a transparent, mint-green jelly containing cleansing agents plus vitamins—five of them: A, B_3, E, F, and H (biotin). It can be used as a soap (even by people allergic to soap), as a shampoo, as a foam bath, or as bath oil; it can also be massaged directly on the skin, with, apparently, invigorating results. There are three sizes: a small tube for travelling, a larger tube, a large plastic squeeze-bottle—even that, priced far lower than a trip to Baden-Baden: $6.75*, at Bonwit Teller.

Pear's Soap, the translucent, butterscotch-coloured cake that was well-known—and presumably well-used—by our grandmothers, is still beloved by a small army of attractive women. One of its ingredients is said to be English rain water. In hand and bath sizes, three to a box, $1 and $2.50, at Caswell Massey.

The formidable French cosmetic house, Stendhal, has a cream called Cellulitys, to be used as a body massage before taking your bath or shower, on areas that need slimming; two of *its* ingredients are iodine and ivy. It's greaseless and stainless, resembles whipped *crème de menthe*, washes off in the bath, and has a quite dramatic effect on such trouble spots as puffy ankles. An 8-ounce jar is $20*, at Lord & Taylor.

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JAPAN, ITS BYWAYS AND THEIR WAYS

(Continued from page 155)

average living room, contains golden statues of Amida Buddha and ten attendant deities, each a masterpiece of twelfth-century sculpture, arranged on a canopied dais. The priest explains that this glorious array was intended not as a representation of heaven, but as heaven itself, and the mummies of the great lords of Hiraizumi were buried inside the temple. Everything is small, the supreme example of the Japanese genius for the exquisite, almost heartbreakingly lovely. The pillars of the dais are fretted with holy images, the floor a gleaming black lacquer, the canopy worked with designs in tortoise shell and mother-of-pearl. Eight hundred years is time enough to destroy the mightiest monuments, but this golden island in the forest of towering cypresses has proved stronger than typhoons, lightning, and the natural destructiveness of man.

From the Chûsonji, those with time and energy to spare may like to continue on to Yamadera. perhaps spending the night on the way at a hot spring. The Japanese have a passion for hot springs, not so much for their curative effects as for the pleasure they afford of a weekend in the country with built-in delights. Even if sake and geishas are not your dish, however, you may enjoy a hot spring like Sakunami, where you bathe in a river dotted with bubbling streams of therapeutic waters and framed by the steep sides of a gully. Bathing is public, and, though not often mixed, one should be prepared for a possible surprise. Most hot springs also have small private rooms where you can bathe without company.

Yamadera, in Japanese, means "mountain temple," and that is exactly what you find. Leaving the train you immediately encounter a dazzling avenue of cherry blossoms which you follow up the mountain to the temple. Astonishingly enough in this country of tourists, Yamadera may be almost as deserted today as when Bashô visited it in 1689. He described it:

"Boulders piled on rocks had made this mountain, and old pines and cedars grew on its slopes. The earth and stones were worn and slippery with moss. At the summit the doors of the temple were shut, and not a sound could be heard. Circling around the cliffs and crawling among the rocks we reached the main hall. In the splendor of the scene and the silence I felt a wonderful peace penetrate my heart.

Such stillness—
The cries of the cicadas
Stab into the rocks."

Today a lone priest, sitting in a corner of the main temple building, may be studying an English grammar as he awaits his visitors. The hall is impressive. Great tree trunks serve as pillars, and the powerful solidity of the architecture is in marked contrast to the delicacy of the Golden Hall. But the chief joy of this temple is its incredible scenery; cliff faces covered with ancient inscriptions, tiny temple buildings perched on the slopes above, and, through waves of cherry blossoms, the distant snow-covered mountains.

The journey may be pursued to the Japan Sea coast, then south to the picturesque old city of Kanazawa, and perhaps on by easy stages to Kyoto from there. You will probably not see another American or European anywhere along the way. That is all to the good. Such a trip affords a fine opportunity to learn something of the Japanese, on the trains if nowhere else. The most important discovery will be that despite all the nonsense which continues to be written about them, the Japanese are as simple and complex as ourselves.

They are definitely not inscrutable and, contrary to popular belief, do not laugh hysterically when relating tragic events. Nor do they (in the words of a recent novel) "exalt insincerity into a virtue," nor (I beg readers to believe me) do they incessantly ask where is the honourable *plume* of my honourable *tante*. Their ways are sometimes strange, but so are ours. Accept insights into the Japanese soul with the same caution as you would adopt in accepting a Japanese's insights into the American soul.

Most Japanese are courteous to foreigners. They often disparage their country and themselves in tones not too unlike those of an American modestly admitting that his country is young and lacks the traditions of an older culture. But the Japanese, like the American, is proud of his country, and does not relish being informed, "this is the way we do things in America."

The Japanese are not grateful for the advice that they look better in kimonos than in Western clothes, nor are they likely to take it to heart when some American visitor, disappointed that Japanese ride in automobiles instead of rickshaws, urges them to return to traditional ways. They appreciate a foreigner's interest in their country and are pleased —as Americans were pleased when Mrs. Khrushchev murmured a few phrases in English—if at least "thank you" (*arigatô*) and "please" (*dôzô*) are a part of the visitor's vocabulary. *Gochisô sama deshta*, meaning "thank you for the delicious meal," is music to a hostess' ears in Japan no less than in the United States.

Travelling in the remoter parts of Japan will take you out of the range of the tourist gift shops—the world of ivory backscratchers and dragon-embroidered jackets. The shops, even in a fishing town like Ishinomaki, are filled with excellent pottery. Of course one can find authentic Japanese wares even in Tokyo, though it sometimes takes a second visit. The best way to see the sculpture in the Tokyo museums is after having first seen such temples as the Chûsonji, for which they were originally made.

In your travels you may be lucky enough to make Japanese friends, and, as in every country, this may make the difference between a pleasant and an unforgettable journey. They will be generous, but remember not to strain their finances, which are probably less able to stand a strain than yours. Accept small presents—it is the courteous thing to do anywhere—but remember that even a lunch in an elegant Tokyo restaurant may cost as much as fifteen dollars a person, and few Japanese can afford such extravagance. Most important, if people have been kind to you in Japan, write them once you return to America. Your Japanese friends may well be the happiest memories of your visit as well as the strongest inducement for going again. Thousands of miles of Japanese tracks await your beating.

More about floating power



A further instance of the floatiness of the billowy, summery, Dacron batistes—they're cool to wear, easy to launder, quick to dry. Little white sleepshirt, embroidered in blue, its yoke prettily rippled with pleating. By Barbizon in batiste of Dacron-cotton-and-nylon; about $8. At Altman's; Hudson's. Capezio slippers.

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These recipes, given to Vogue by French chefs, are based upon beef, lobster, scallops, or chicken. What they aren't based upon are short cuts. In brief—*meant for loving cooks.*

FILET BRILLAT-SAVARIN

Pan-broil a fillet of beef. Remove from pan. Add Madeira wine to the pan, and a large spoonful of fresh tomato sauce, a little *glace de viande,* some nutmeg. Cover the fillet with this sauce. On top put a slice of *foie gras.* On the same platter serve a poached artichoke heart filled with a rich cream sauce thickened with chopped truffles.

LANGOUSTE SOUFFLÉ DES GASTRONOMES
(6 persons)

Slice six lobsters in half lengthwise, taking care to preserve the perfect shape of the shells because these will be used to present the final dish. When the lobsters are cooked, drain, and reduce the liquid from the cooking to ⅔ of a cup, to make Sauce Américaine: add the coral and fat of the lobsters to a nut of butter, chop, cook again for a short time and pass through a sieve. Return to the fire but *do not let boil;* take off the fire and add ½ cup of butter divided into little pieces.

Dice ½ pound of mushrooms. Cook them in a covered saucepan with a drop of brandy, and butter. Add the meat of the lobsters cut in scallops, half of the Sauce Américaine, ¾ cup of cream; let this simmer gently. The result should be smooth but not pasty. Just before filling the lobster shells add three or four spoonfuls of hollandaise sauce to your mixture. To the remaining half of the Sauce Américaine, add four egg yolks and prepare a soufflé mixture by the usual method. Fill the lobster shells with the first mixture. On top of this spread about two inches of the soufflé mixture. Place in a hot oven. Serve immediately. (Just before serving one might add a shiny slice of truffle.)

COQUILLES SAINT-JACQUES "À LA FAÇON DES GOURMETS"

Cut the scallops into pieces not thicker than half an inch. Season with salt and pepper. Roll in flour; brown lightly in butter to which a drop of oil has been added (oil keeps the butter from burning). Use a good-sized pan for frying because the scallops should be flat, and should cook rapidly. Take them out of the pan and put them in a serving dish, surrounded by rings of onion fried in deep fat, chopped parsley fried in deep fat, medium-sized grilled tomatoes, well seasoned.

Add lemon juice to the scallops. Place a little melted butter in a pan. When it foams add a pinch of parsley and pour over the scallops just before serving. Serve very hot.

POULARDE À LA FRANÇAISE

Prepare chicken for stuffing.

Stuffing:

Two-thirds bread crumbs *rissoléd* in butter
One-third a julienne of:
- Carrots
- The white part of leeks
- Celery
- Fresh fennel
- A small piece of garlic
- Thyme
- Bay leaf
- Salt
- Pepper
- Sugar

This julienne should previously have been browned lightly in a concentrated broth, but must be quite dry for the stuffing.

The chicken is put in a pan with the gizzards, et cetera, round slices of carrots and onions, pieces of mushroom, a piece of garlic, a bouquet of tarragon, four tomatoes in slices. It is not necessary to add liquid. Once cooked, the chicken should be light in colour; the vegetables in the pan will be reduced. When the chicken is cooked, remove from pan and keep hot. Wash out the pan with champagne, take out the débris of bones, pass through a sieve. Put the purée obtained back on the fire, add cream and a hint of cayenne (this should be a light and delicate sauce).

Garnitures:

1. Butter small cylindrical moulds. Prepare a mixture consisting of two-thirds purée of spinach, one-third veal or chicken *mousseline* forcemeat.

Fill the bottom and sides of the moulds with this mixture. Fill the centres of the moulds with a second mixture made of the following: slithers of tongue, truffles, mushrooms, bound with a reduced Madeira sauce. Cook in a double boiler.

2. Large cooked artichoke hearts heated in butter, filled with little balls of celeriac which have been blanched, drained, rolled in a cream *velouté.* On top of each artichoke place a miniature tomato (pressed into a ball in a napkin) which has been cooked in butter and seasoned with salt, pepper, a small pinch of sugar, and a little chopped tarragon.

3. Take very fine white heads of mushrooms. Add lemon juice and seasonings, cook in butter. Garnish with little balls of *gnocchi à la parisienne* which have been rolled in a béchamel with cheese. Broil. (The *gnocchi* are made of *pâte aux choux* with a little grated gruyère; the seasoning includes a little nutmeg.)

To serve:

The chicken is placed on a large fried crouton of bread, set in the centre of a long dish. If possible, it should be held in place with a silver skewer garnished with a tomato and a truffle. Cover the chicken and the bottom of the dish lightly with the sauce. Garnish, serve additional sauce separately. Serve very hot.

Note: The chicken is for eight people. The garnitures should be twenty-four altogether, eight of each. The additional garnitures are served separately.

HOW TO WRITE A BTDSPYGF

(Continued from page 180)

entire family must take a look at the card.

"About this time," writes Milwick, "the Arrowists first began their efforts with photographs of mountains and steeples, giving way only with the advent of the Hotel Window Circlers."

These were all useful experiments, but in 1908 Frederick Hamper and his friends began to discuss the post card over absinthe on the Left Bank. The school they evolved is perhaps the best known derivation from the basic principles of Gedlock—Early Blurrism.

Milwick provides the following example:

"Dear Albert:

France overwhelms me! It has from the first night, when I walked into this bvdspygf, and a girl walked up, and she was completely mrpsl! I mean, not a whsvy! In five minutes I was tfgwxling! Actually! In Public! One more juspfrion like that and I may never come home!

Fred!"

The excited mystic technique of the Blurrists established a retention time which was unequalled for two decades. Not until Helen Mayberry came on the scene with her colleagues, the Dispatchers, were the Blurrists so much as challenged.

Helen Mayberry's early life gave little hint of the literary peak she would one day mount. Today there exist only a few remnants of her beginning efforts, largely from her Rockaway Beach period, and her most ardent admirers admit that these are rather mediocre. Then in 1928, at forty-three, Helen Mayberry found herself and her art, the acknowledged master of Dispatchism.

The Dispatchers, still active today, ask the searching questions, "Did I remember to close the windows in the front bedroom? Would it be too much trouble, Alice, for you to drive past and see?"

Never before had the post card impelled so many readers to real action. And as Helen Mayberry reached her artistic maturity, even the above brilliant stroke seemed relatively inept. Consider this later work of Mayberry:

"Martha dear:

Found identical slip here that Emma paid $22.95 for. Only $8. Don't tell her. She'd absolutely die! Tried to buy some of that perfume Miriam loves. But man in store said they carried only better grades. Lucy was right. That *is* what Italian men say to you on the street! Though I've stayed out of anything like that awful mess Marge got into! Or hadn't you heard? Love to Bert,

Helen."

One student of the post card has traced the repercussions and reports that twenty-three separate women were made aware of all or part of the contents, over a period of three weeks. For it was Helen Mayberry's genius that she not only gave the reader so much herself. she fostered an awakening, a thirst for knowledge, and a hunger to communicate it. "She is," writes critic Milwick, "a veritable Colossus."

The tourist is sure to profit as well from Milwick's discussion of the less successful schools—the Geographists, who detail their itineraries; the Historians, who explain meticulously that the Vatican (picture on the other side) is actually not part of Italy, though it is *in* Italy and in Rome, too, for that matter, and they will explain the whole thing later when they see the reader; and the Educationalists. The latter write under the caption on the back, which says the picture is of "Chambord, château built by François I, noted for rooftop which gives the illusion of entire small town," the following information:

"Hello from Chambord!

This is a big palace of the château type, which was built by François I. If you look hard, and put your hand over the bottom of the picture, you can see that the roof actually looks like a whole lot of little roofs, sort of like a whole town! Fred thinks it was maybe done that way to camouflage it from the bombings.

Love to all, Marge."

That Milwick has preserved for us a priceless literary heritage is clear. I know I treasure my own copy of his book, with the fly-leaf note in Ernest Milwick's own hand, "Confident you won't misunderstand my reference to you here," and the hasty signature scrawl, "Frbml."



"The best of the best"

(Continued from page 123)

It would be pleasant to be able to record that someone recognized a historic moment when Grant entered Cairo, but nobody did; the man most immediately concerned, the man whom Grant relieved from command, did not even recognize Grant himself. Grant was still wearing civilian clothes, and when he strolled into the converted bank building which housed Army headquarters nobody noticed him. (Right to the end, Grant never had the knack of catching anyone's eye.) In temporary command here was Colonel Richard Oglesby, another Illinoisan, a lusty politician who would eventually become Governor of the State. Oglesby's office was full of people. Grant introduced himself, but somehow Oglesby did not quite catch the name and he paid no attention. Grant waited a bit, then took a piece of paper from the table where Oglesby was working and wrote out an order announcing his assumption of command.

Oglesby blinked at the paper in surprise, looked as if he might be ready to arrest Grant as an impostor, concluded finally that the man was real, and turned over the establishment to him without demur. U. S. Grant was at last in command of troops on the Mississippi, looking south. . . .

Grant moved into the bank building, establishing his office behind a counter, looking very much like a small-town banker, puffing at a long-shanked meerschaum pipe while he shuffled his papers; and within twenty-four hours of his arrival things began to happen. There came to him, on September 5, one of Frémont's scouts, just back from a trip down the river, and this man bore news that General Polk had sent Pillow and a force of unknown but apparently respectable strength up north into Kentucky, occupying the downstream town of Hickman and moving on to the ominous bluffs at Columbus. Kentucky's neutrality was over, and Kentucky lay just across the river from Grant's office. It was time for action.

William Golding, a bearded English novelist, presents in* Free Fall, *published by Harcourt, Brace, the panorama of a successful painter's search to find the exact moment in time when he lost his freedom of choice. Hovering over his memories, like a helicopter pilot looking down for a lost body, the book's narrator, who had been an illegitimate child in a small, violent slum, known as "Rotten Row," recalls the beginning of the second stage of his life. Just before this excerpt, the narrator as a young boy, after the death of his mother, had been adopted by a half-mad cleric.

How did I come to be so frightened of the dark?

Once there was a way of seeing which was a part of innocence. Far back on the very edge of memory—or further perhaps, because the episode is outside time—I saw a creature four inches high, paper-white, changing shape and strutting along a top edge of the open window like a cock. Then later, when I saw her first there was perhaps still time; but no one told me, no one knew what we might see and how easily we might lose the faculty.

The verger stepped in, opened me up with one blow of his hand. Now for the first time I was awash in a sea where I might drown, was defenceless against attack from any quarter. I wore vest and pants, grey shirt and tie, socks up to the knees, gartered and turned down. I wore half-shoes and a jacket; and presently I wore a bright blue cap. Father Watts-Watt fitted me out and threw me into a new life. He directed his housekeeper to see to me; and I was seen to. I was taken from the ward to the vast rectory and Mrs. Pascoe made me bathe at once as though all those weeks in the ward had not cleansed me of Rotten Row. But though the ward had accustomed me to baths, this bathroom was very different. Mrs. Pascoe went with me along a corridor then up two steps to the door. Inside the bathroom she showed me the new things I had to do. There was a box of matches tied to—but what was it tied to? What did I think that structure was? A man in copper armour? That would have gone with the whole structure of the room; for it was taller than long, with one high, glazed window, that looked at nothing; and a single naked bulb. But the copper, brass-bound idol dominated everything, even dominated the huge bath on its four splayed tiger feet, dominated me, with a blank look over my head from two dark caverns and an intimidation of pipes. Mrs. Pascoe turned on the water, struck a match and the idol roared and flamed. Later, when I read about Talus, the man of brass, in my

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mind's eye he had just such a voice, such flames, just such a copper, brass-bound body. But that first time I was so plainly terrified that Mrs. Pascoe stayed with me while the bath filled and the electric light was haloed in steam that bulged down from the ceiling and the yellow walls looked as though they were sweating in the heat. Then, when there was water enough in the bath—less than I would have liked—for in the womb we are immersed completely—she turned off the gas and the water, showed me the bolt on the door and left me. I bolted the door, put my new clothes on the chair and hurried to the bath with one eye on Talus. I squatted over the water, running cold and inspecting the long yellow smear on the white enamel so far away from me.

The bathroom door rattled and shook. Father Watts-Watt spoke softly outside.

"Sam. Sam."

I said nothing at all, before the idol, in that defenceless place.

"Sam! Why have you bolted the door?"

Before I could answer I heard him walking away along the corridor.

"Mrs. Pascoe!"

She said something and for a moment or two they muttered.

"But the child might have a fit!"

I could not hear her answer but Father Watts-Watt cried out jerkily.

"He must never bolt the bathroom door—*never!*"

I squatted there in the hot water and shivered with cold while the argument, if such it was, faded away downstairs. A door shut somewhere. After that bath when I had dressed and crept downstairs, it was an astonishment to find Mrs. Pascoe sitting so quietly in the kitchen and mending his socks. I had my supper with her and she shooed me off to bed. I had two lights for myself. One hung from a bulb in the middle of the ceiling and one was hidden in a little pink shade on a table by the bed. But Mrs. Pascoe saw me into bed and then, just when she was leaving, she took the bulb out of the bedside lamp.

"You won't want that one, Sam. Little boys should go to bed to sleep."

She hovered for a moment and paused by the door.

"Good night, Sam."

She turned out the other light and shut the door.

This was my first meeting with the generalized and irrational fear which attacks some children. They can not localize it at first; and when at last they succeed, it becomes more unbearable still. I went down in that bed, hunched up and shivering, taking up a foetal shape first that only unfolded a little because I had to breathe. In Rotten Row I had never seemed to be so alone—there was always the brass knob of the pub's back door; and, of course, in the ward we were legion we little devils—but here, in this wholly not-understood milieu, among these strange, powerful people—and at that the church clock struck with a sound that seemed to make the rectory shake—here I was utterly and helplessly alone for the first time in darkness and a whirl of ignorance. Fear was spasms, any of which might have made me faint clean away if I had known of that refuge. . . .

Allen Drury, who reported on Washington politics for fifteen years before he wrote* Advise and Consent, *that enormously popular novel about Washington politics, is a great hand at the inflationary phrase, the pile-up of incidents, the valuable push of story-telling. Published by Doubleday, this novel exhaustively tells what might have gone on behind one confirmation by the Senate of one Presidential appointment. It also analyzes both American politics and what makes some American politicians. In this excerpt, one of those curious, sometimes dedicated and sometimes grandstanding politicians remembers the extraordinary path that led to his appointment as Secretary of State.

He that would bring home the wealth of the Indies, it had said, *must carry the wealth of the Indies with him.*

Well, he had gone forth—the country had gone forth—now they in this plane were going forth, hoping to bring home, not the wealth of the Indies, perhaps, but only, if they possibly could, a little pinch of accommodation with this enemy so hostile to every human decency in the world; and not necessarily carrying the wealth of the Indies with them, but only a few scraps of things, the memory of a meeting in Philadelphia, a speech at Gettysburg, a few fragments of valour still echoing down the American wind from distant battles and far-off things, Chancellorsville and The Wilderness, the Alamo and San Juan Hill, Belleau Wood and the Argonne, Bataan and Corregidor, Omaha Beach and Salerno, Midway, Iwo Jima, Guadalcanal; a certain way of looking at things, a certain way of living, a form of government that might or might not turn out to be all it was cracked up to be, when all was said and done: on that the final judgment had not yet been rendered.

And what of his own pilgrimage stretching back down the years to Springfield and ahead to—what? He couldn't say—he would have to wait and see—time would have to tell. It would be just his luck he thought with a wry inward smile, for the President to stumble in his good-hearted innocent way upon some utterly unexpected triumph that would bring him home a hero, cancel out his determination not to run next year, and so once more foreclose his own chances . . . And if he did, so what? He would not fret over that, Orrin thought. It

(Continued on page 190)

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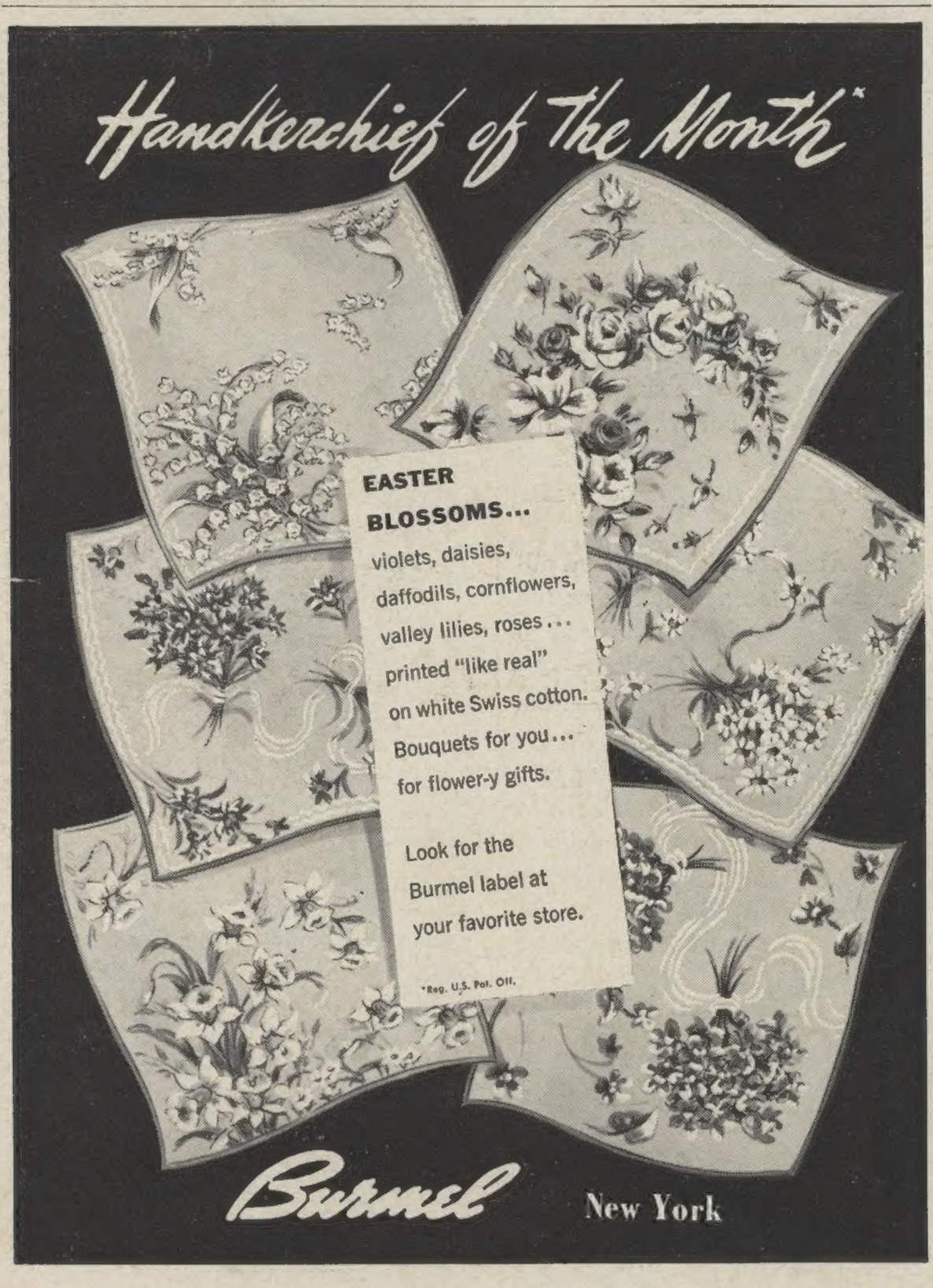
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More about floating power



SHANNON

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"THE BEST OF THE BEST"

(Continued from page 189)

would probably be for the best in a greater design than his.

Who knew? Who could tell? At least he was no longer so restless, at least he was beginning to find a reasonable equanimity, at least in the rushing events of the past three days, beginning with the shattering revelation of what he had done to himself at the convention and culminating in his appointment as Secretary of State, he had begun to take things as they came, without too much impatience and too much anguish and too much regret. And that, perhaps, was wealth enough of the Indies for him.

So they rode on, old friends from the Senate together carrying their country's hopes, while below America sped away, the kindly, pleasant, greening land about to learn whether history still had a place for a nation so strangely composed of great ideals and uneasy compromise as she.

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Abdul's floor is style 86539. He himself, his hookah, shalwar, tarboosh, abacus and assorted paraphernalia are some of the other colorings in Tessera.

Abdul Hassan counts the chips in his Tessera Corlon floor

The mystery is unlocked. The answer is 2294, Abdul will tell you. 2294 tiny cubes of vinyl in Armstrong Tessera Corlon. We haven't the heart to tell him that his particular little area of floor, though unique, is not the whole of Tessera; that Tessera is available in sheets as long as thirty yards in good flooring stores throughout North America; and that another Tessera floor, of exactly the same size, would not have 2294 vinyl cubes, unless by pure coincidence. The cubes, you see, are set entirely at random in translucent vinyl. This randomness, in fact, is one of the joys of Tessera. There's never been a floor like it. For free swatch of Tessera, write Armstrong, 6004 Thomas Road, Lancaster, Pennsylvania. In Canada, Dept. 40-U, Box 919, Montreal, Quebec.

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